VOGUE

AMERICANA NUMBER

1956



FEBRUARY 1

50 CENTS

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From this Beauty Bar you emerge—your individual beauty fully realized.
As the Charles of the Ritz Consultant hand-blends face powder to your order,
she charts a program of skin-care for you and you alone.
At your favorite department store.

Charles of the Ritz



Exclusive Short-Stop Suit $165

The new look of '56. Crisp, clean, uncluttered. The pretty suit with the neat little short-stop jacket that fits gently, closely, with a spreading-petal collar, a skirt that's easy as the wind, slim, too. In a crisp, imported pale French tweed, wool and rayon powder-sugared with white, in topaz, moonstone blue or gray. Sizes 10 to 14.

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SHANNON

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Silk-and-wool alpaca suit with semi-fitted jacket extended to wrist-length, gently flared against a stroke-slim skirt... a double march of buttons. Navy, black, $225.

Notes to note: Stovepipe Turban of navy bali swathed in gardenia-white organdy, $50... Koret's "Necessaire" of leather-lined calf with brass turn-lock, in navy, black, briar, red, flax, $59.50 plus federal tax.

A tempting trio from our Immediate Wear Suit, Handbag and Millinery Collections.

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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone — LExington 2-7500

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

FEBRUARY 1, 1956

COVER

The hat that every good new American look hinges on—the deep-set hat, here in a dashing new form: a casque of red felt. About $55. Sally Victor hat; also at Hutzler's; Hudson's; I. Magnin. Diamond Maltese cross, earrings, diamond-and-ruby ring: Harry Winston. A bright, right choice of lipstick: "Firecracker," by Jacqueline Cochran.



KAREN RADKAI

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Larry Aldrich imports silk linen from Italy for a velvet-collared, Empire jacket, a sleeveless sheath. Designed by Marie McCarthy. About $155 at Bergdorf Goodman, New York; Marshall Field & Company, Chicago; Neiman-Marcus, Dallas. Toque, Adolfo of Emme.



LACE-INSCRIBED WOOL... BONWIT TELLER

spring's inspired
dressmaker suit, imported gray wool and mohair with a calculated
curve. White lace appliqué done necklace fashion on the low round collar.
By Maurice Rentner in misses' sizes, 310.00 Designers' Salon
New York White Plains Chicago Cleveland Boston Palm Beach

HUTZLER'S



Ahead of the trend, this slim-as-a-streamer late-day dress of Bianchini silk with slashed overskirt, camisole top. Dress and maline cartwheel by

Ben Reig

Ours alone in

Baltimore



Spring's credo:

perfection pared to the bone.

Monte-Sano's slim, cutaway coat—a case in point.

Lord & Taylor

HARVEY BERIN

DESIGNED BY KAREN STARK



SAKS
FIFTH
AVENUE

S.F.A's NIPPED-JACKET WOOL—VERY DIRECTOIRE

Nothing looks newer this Spring than the little nipped-off jacket—revealing as it goes a pretty waistline wrapped in berry-woven silk taffeta. The neckline of the taffeta-topped dress is cut down for late-day. Costume in navy or black, misses' sizes, 250.00, from our Dress Collections. Big shaded cartwheel by Tatiana.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • Philadelphia



SAKS FIFTH AVENUE

S. F. A's *EASY* SUIT—NEW TIPPED-BACK JACKET

As handsome as any suit this spring, yet *so* easy to wear! The longer jacket wraps—and sweeps from neckline built high in front to waist, belted low in back. In two soft imported fabrics . . . black-and-white check or navy wool-and-linen. Misses' sizes, 195.00, from our Suit Collections. Tatiana's larger souffle straw, worn forward.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco • Miami Beach • Palm Beach



SAKS
FIFTH
AVENUE

S.F.A's NEW TWIST OF THE EMPIRE

Just the right hint of a new rising line. Twisting straps outline the high bosom, lead to a fresh white linen over-collar. In navy or black worsted, its slim skirt has a softly rolled back pleat for easy grace. Misses' sizes, 165.00, from our Suit Collections. Tatiana's new forward jutting straw. New York • White Plains • Chicago • Detroit Beverly Hills • Pittsburgh • Philadelphia • San Francisco • Miami Beach • Palm Beach

David Levine



Print costume, brown or blue. About $155.
The dress in grey and white,
porcelain blue and white, or brown and white.
About $70. Both in pure silk twill in sizes 10 to 20
Chicago, Ill., Marshall Field & Co.;
New York, N. Y., DePinna;
Washington, D. C., Julius Garfinckel & Co.
or for the store in your city,
write David Levine Co.,
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Fifth Ave., New York 22, N. Y.



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...with that understated American look. This extraordinary skirt designer handles imported wool to this peak of perfection: superbly slender, beautifully hand-detailed; destined to accompany all the new cropped coats, tailored blouses, new-look sweaters right into Spring. Sizes 8 to 20.

The diagonal-tuck skirt. Charcoal gray, charcoal brown, beige, navy or black. *(V-17)* **14.95**

The double-pocket skirt. Medium gray, beige, navy or black. *(V-18)* **14.95**

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Hats Mr. John


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Costume by Jeanne Campbell, Sportwhirl

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photographed expressly for Cadillac

The Cadillac car has always been a *great* favorite with the ladies. And for 1956, we feel certain that it will etch itself even more deeply in their affections. Certainly, they will take it to their hearts all the more for its great new beauty. Surely, they will have an even higher regard for the car insofar as interior luxury is concerned. And once they have driven it, we know they will have even greater admiration for Cadillac's magnificent performance. If you have counted Cadillac as *your* favorite, we suggest that you see and drive this latest version of the "car of cars" soon. We think you'll find that you've *admired* Cadillac long enough—and that the time has come to start *enjoying* one!

Cadillac



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Hunt's
TOMATO
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cruise-bound,

with its sheath beneath

...a coat with the sumptuous air

in Orlon

REG. U. S. PAT. OFF.

DU PONT

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The thread of the story is LUREX



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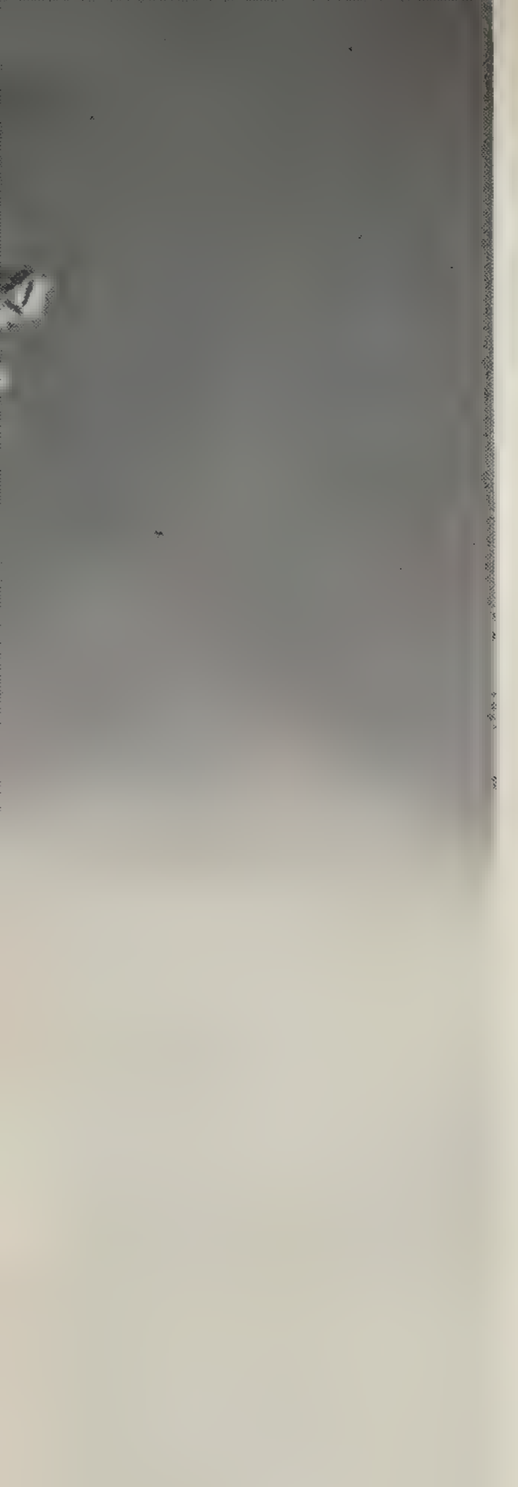
DETROIT'S AVENUE OF FASHION



News now—the shapely suit with
the 1956 shorter jacket and pleated skirt.
Done to perfection by **DAVIDOW**
in navy sheer wool with navy and white
checks. Sizes 8 to 16. 135.00.
Convertible stole 17.95.

HUDSON'S 75TH ANNIVERSARY YEAR 1881-1956

'FUTURAMA' cases designed for Revlon by world-famous jeweler Van Cleef & Arpels



First really new lipstick idea in 27 years!

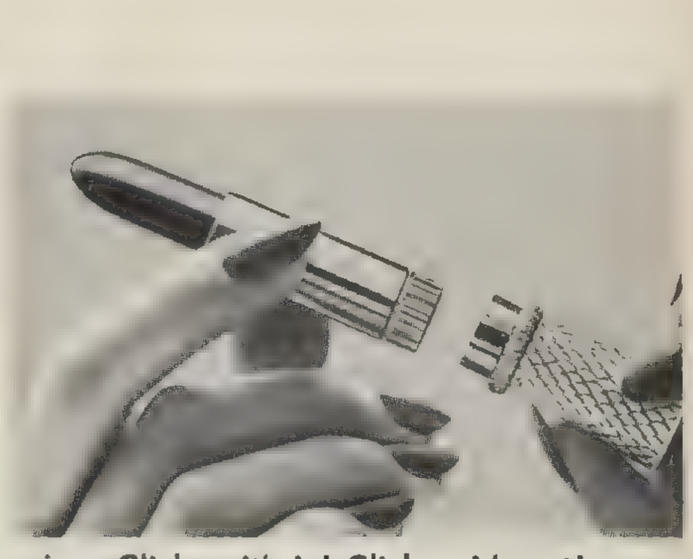
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Futurama

Revlon presents...the beautiful case you don't replace!

Behold the first really new lipstick idea in 27 years... a lipstick you *refill* but don't replace. 'FUTURAMA' refills click in *cleanly* in just one second... the lipstick never even touches your hand. And your beautiful 'FUTURAMA' case goes on and on... like fine jewelry. (In fact, 'FUTURAMA' cases were designed by the famous jeweler Van Cleef & Arpels.) 'FUTURAMA' including Revlon's Living, Lanolite or Regular lipstick, is priced from *1.75*. Extra "click-in" refills, just 90¢ each. (35¢ less than buying a whole new ordinary lipstick!)

'FUTURAMA' refills in Revlon's 3 famous lipstick types... *Living, Lanolite, Regular*





Click... it's in! Click... it's out!
And the lipstick never touches your hands!

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HAT BY EMME

Serpentine Slenderness for Spring . . . navy silk contrasted with crisp white pique.

Milgrim, New York • Stewart Dry Goods, Louisville • Harry Cooper, Beverly Hills • Sakowitz, Houston • Smartwear—Emma Lange, Milwaukee Ruth McCulloch, Evanston & Winnetka • Al Rosenthal, Oklahoma City • Jenny, Cincinnati • Davison-Paxon, Atlanta • Higbee Co., Cleveland

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Slightly higher in the west.
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this Evan-Picone skirt in
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pastel-striped for excitement.
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HAT BY EMME

ben barrack



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Sculptured elegance...
late day dress in faconné
sheer silk organza.
Navy, meadow beige.
Sizes 8 to 16,
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The drawstring back jacket over a slim afternoon dress in spring weight silk barathea.

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Enjoy the custom-tailored look from now through Spring. Left: Double-breasted jacket, about **$30.** Pleated skirt, about **$25.** Both in navy or light men's wear grey worsted flannel. Right: Cable-knit trimmed jacket in all white or all navy, about **$30.** Slim skirt in navy only, about **$12.** Both in Shetland wool. All in sizes 8 to 16. At the stores listed, or write H. & E. Shapiro, 1410 Broadway, New York 18, N. Y.

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by the originator of
"White Shoulders"



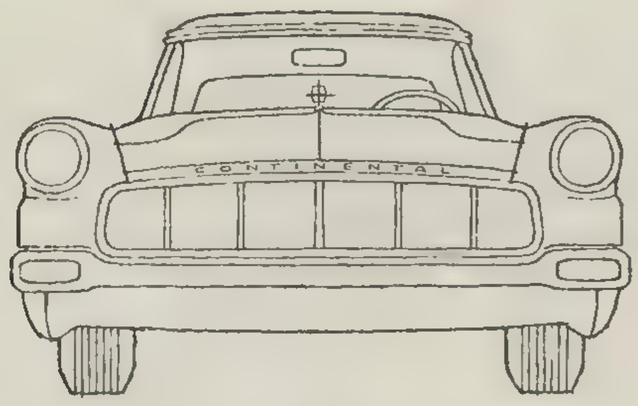
For the man who knows the secret of being inconspicuously important

There are some things you *sense*. They never have to be spelled out. Not even in a car.

Take the Continental *Mark II*, for example. It is a conservative car because of the deliberate simplicity of its styling. It is quietly dignified, yet in an excitingly dynamic way.

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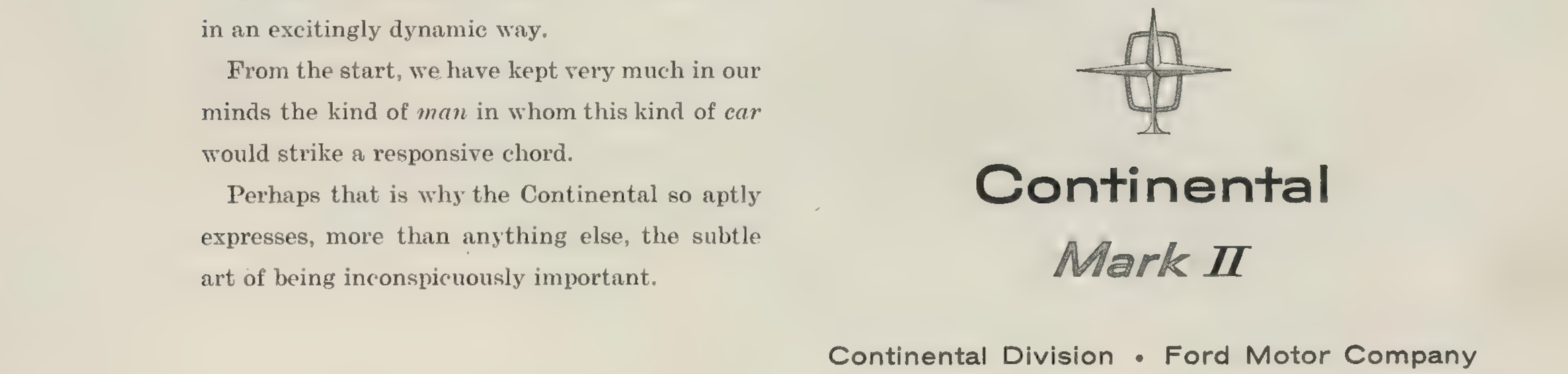
Perhaps that is why the Continental so aptly expresses, more than anything else, the subtle art of being inconspicuously important.



Continental

Mark II

Continental Division • Ford Motor Company



YOUR FIRST LOOK AT SPRING . . . ENSEMBLED IN

Celanese*

JERSANESE* FABRIC OF ACETATE THE BEAUTY FIBER



WITNESS THE FABRIC that follows the light, lithe line of Spring's silhouette! It's Celanese* acetate Jersanese* and it not only looks beautiful, it feels just that way. It has a soft touch, a talent for draping, an ability to shun wrinkles. Here, ensembled with a wool boucle cardigan is the dress to take you traveling right through Spring!

Celanese Corporation of America, New York 16. *Reg. U. S. Pat. Off.

MOUNTAIN HOME designs in a print created by Stephanie Cartwright, a handsome jersey dress, adds a print-trimmed wool boucle cardigan. Sizes 10-20 in navy, black, brown, red with white print, about $60. At I. Magnin & Co., California and Seattle; Chas. A. Stevens Co. Designer's Shop, Chicago; Burdine's, Miami. For more stores see page 206.

La Vigna



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They have a great affinity for soap, water and wear—and give you a permanent vacation from ironing.
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Right: Tailored sleeveless shirt in spanking pin-stripes of Dacron. **7.95** Matching skirt has a huge zippered golfer's pocket and a mock "tee" belt. *(V-15)* **9.95**. Both, pink or blue stripes. Sizes 10 to 18.

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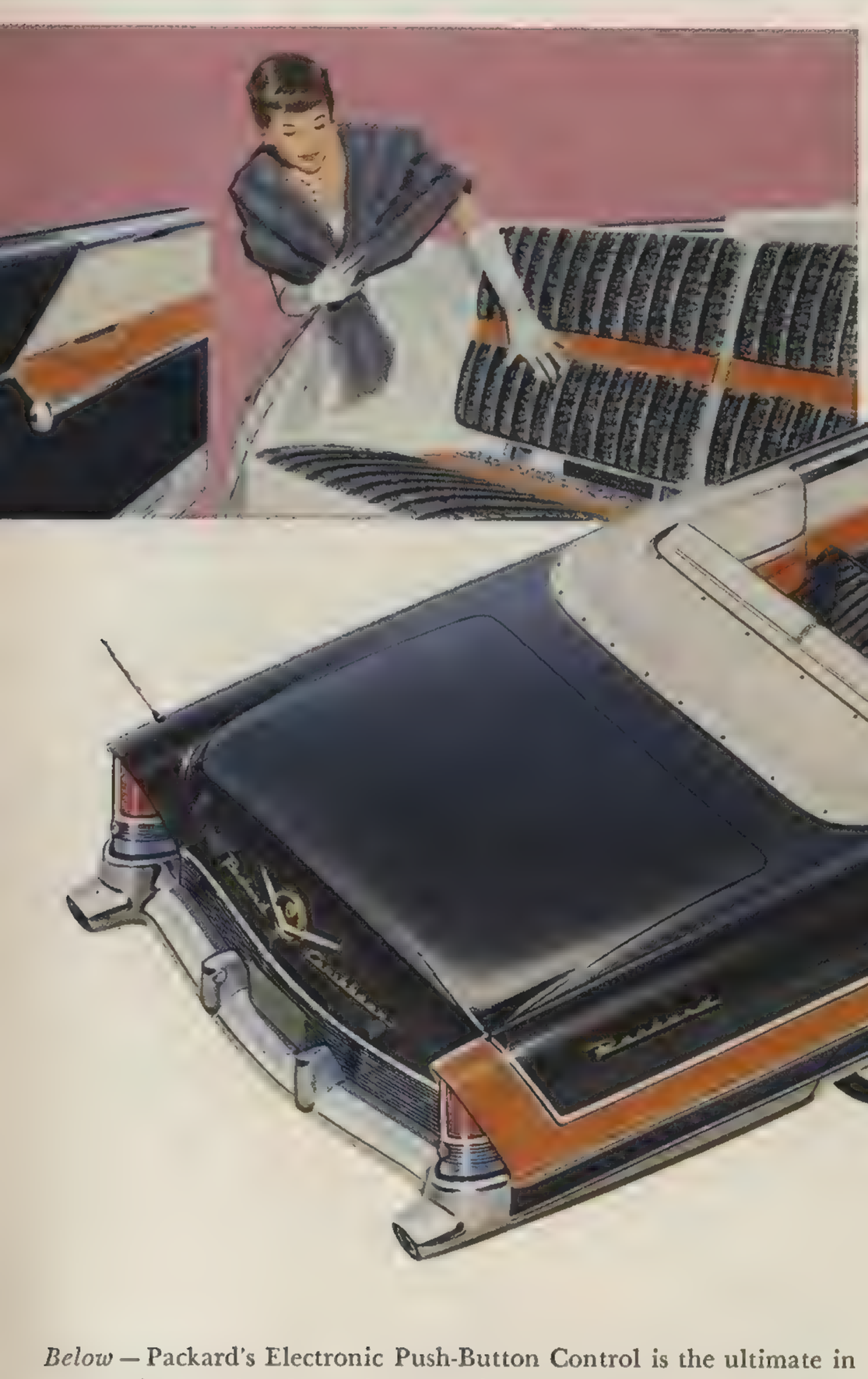


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Above — The seats of the Caribbean series cars are reversible and they add a strikingly new note to the beauty of the car's interior. Here, plump, sleek leather fits perfectly into the outdoor sports picture.

Below — On more formal occasions, the beautiful brocade fabric is especially appropriate. Notice the ingenious and practical separation between the comfort-contoured seat cushions and back-rests.



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Naturally, Packard's performance is on a par with its style. Packard's advanced Torsion-Level Ride offers comfort, handling ease and safety that no car relying on coil and leaf springs can even approach. America's most powerful V-8 engine puts 310 horsepower at the tip of your toe. Packard's Ultramatic, smoothest and swiftest of all automatic transmissions, now enables you to select gears by simply pushing a button on its Electronic Push-Button Control panel.

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HAT BY EMME



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PANEL DISCUSSION

a summary

of the current

slender situation

with appropriate

before and after

comments by

the 'panel members.'

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collections.

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northern california

and reno



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Saks Fifth Avenue, all stores



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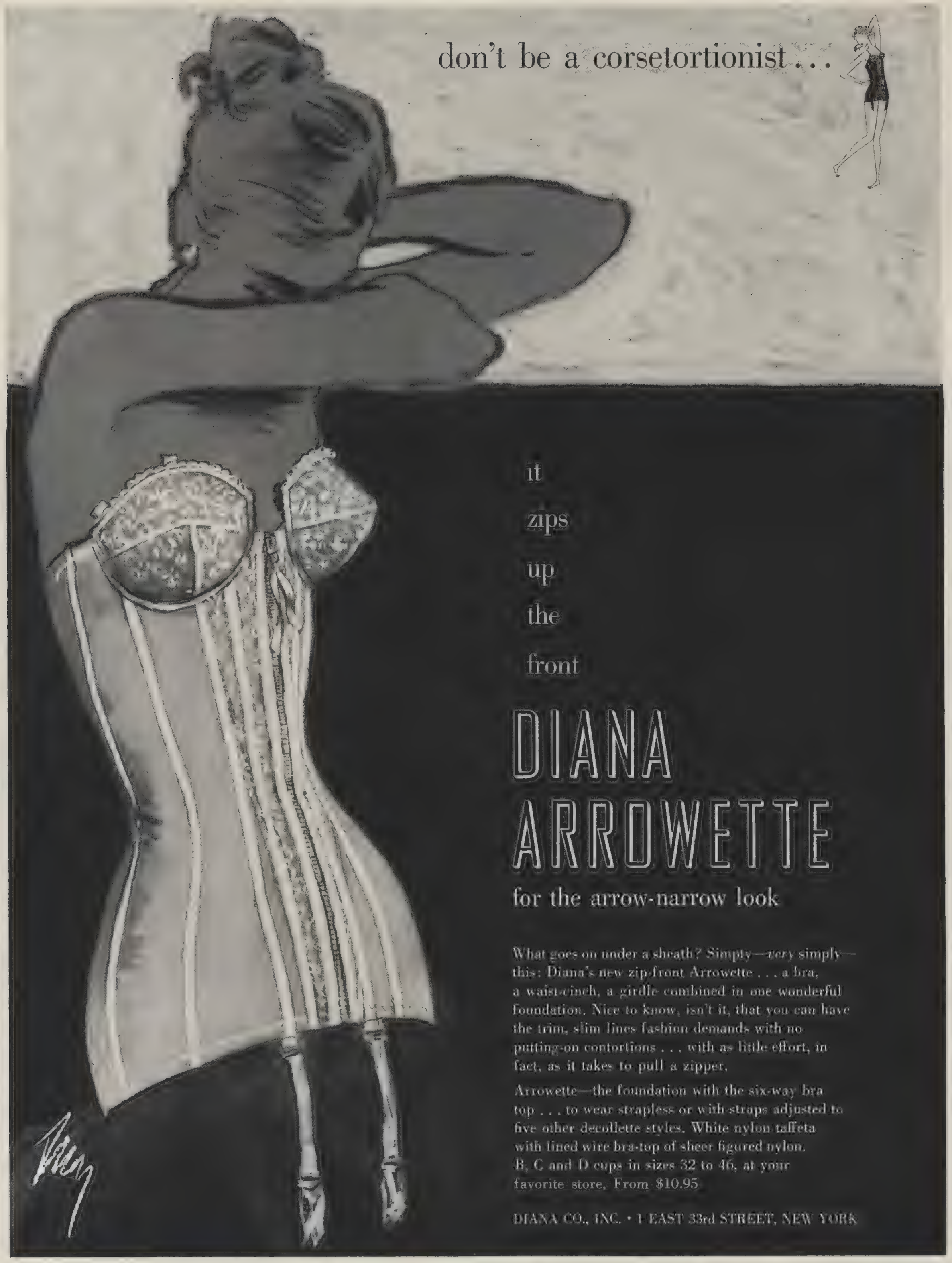
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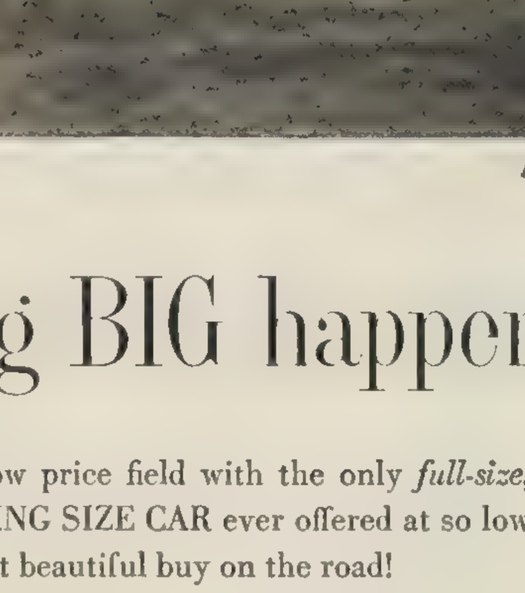
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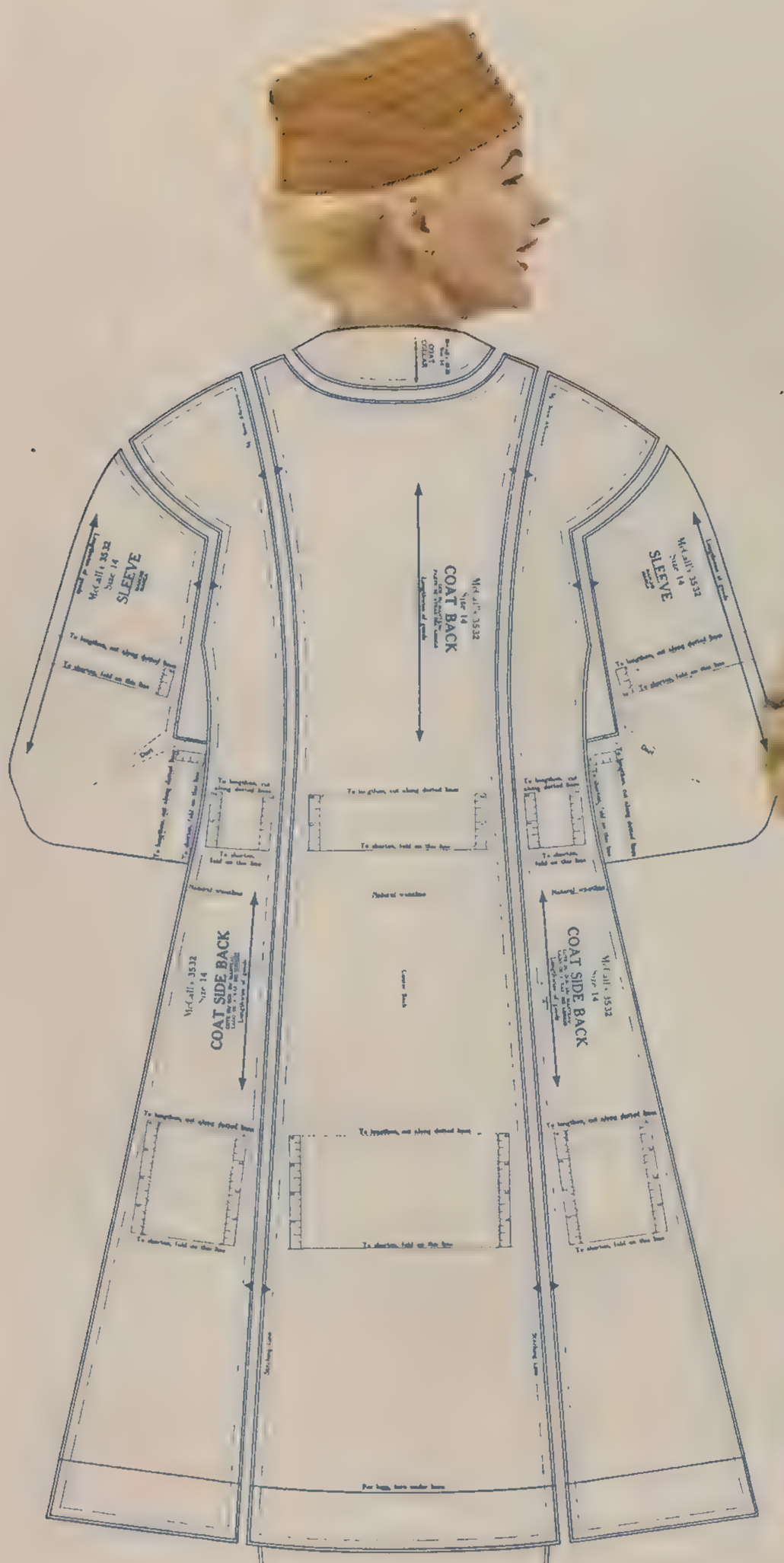
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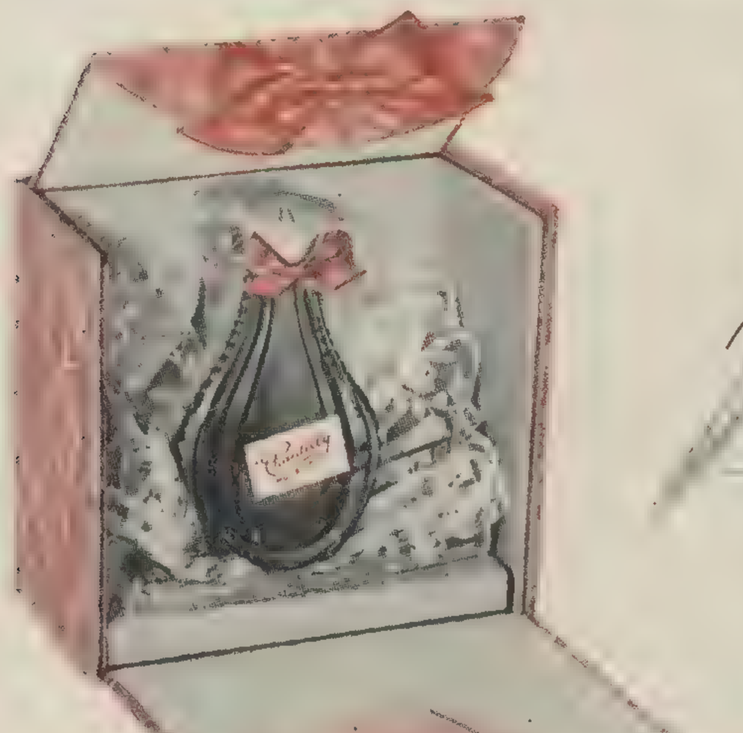
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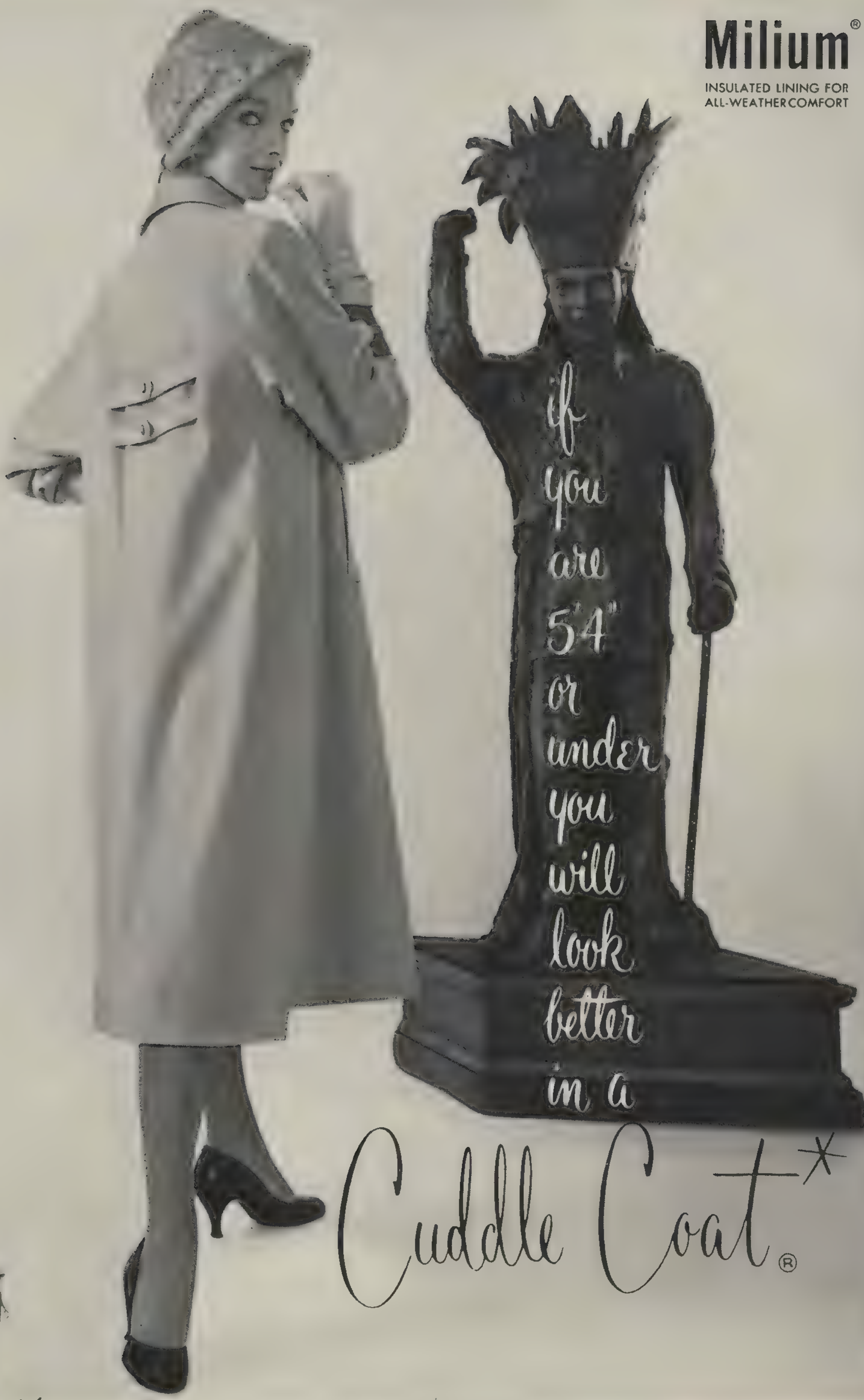
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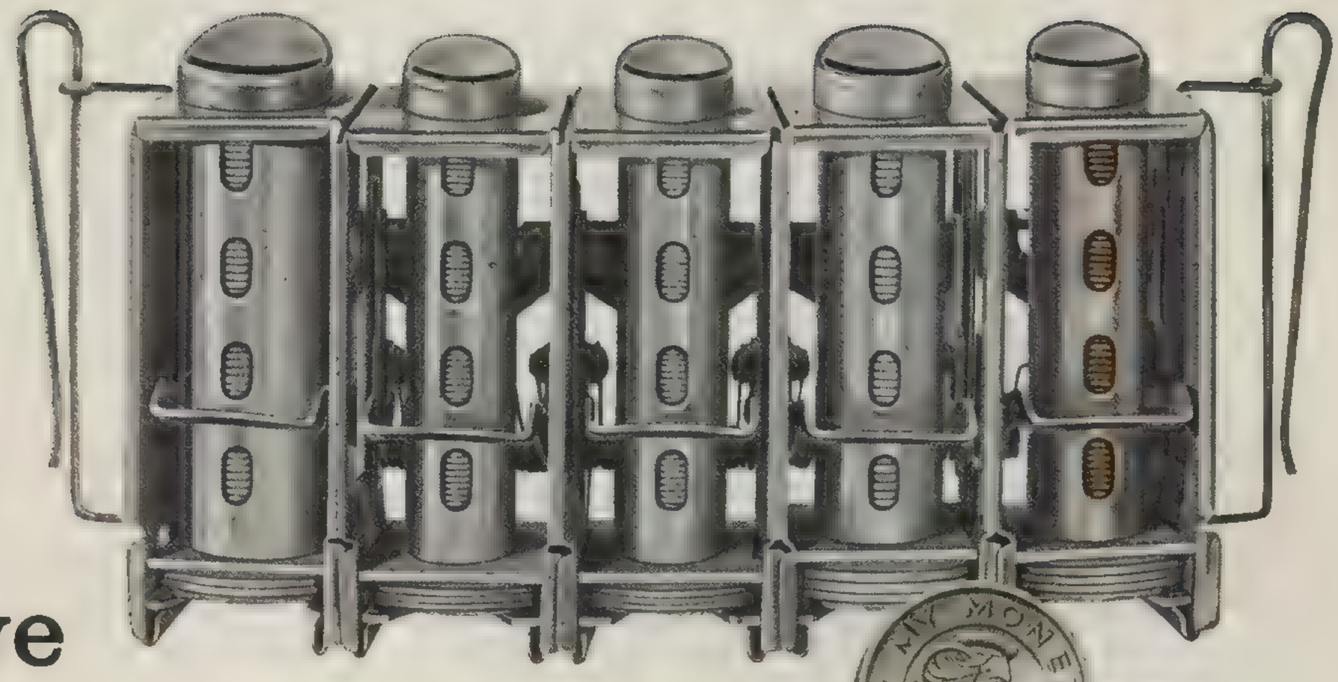
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Proportioned Leg Types...
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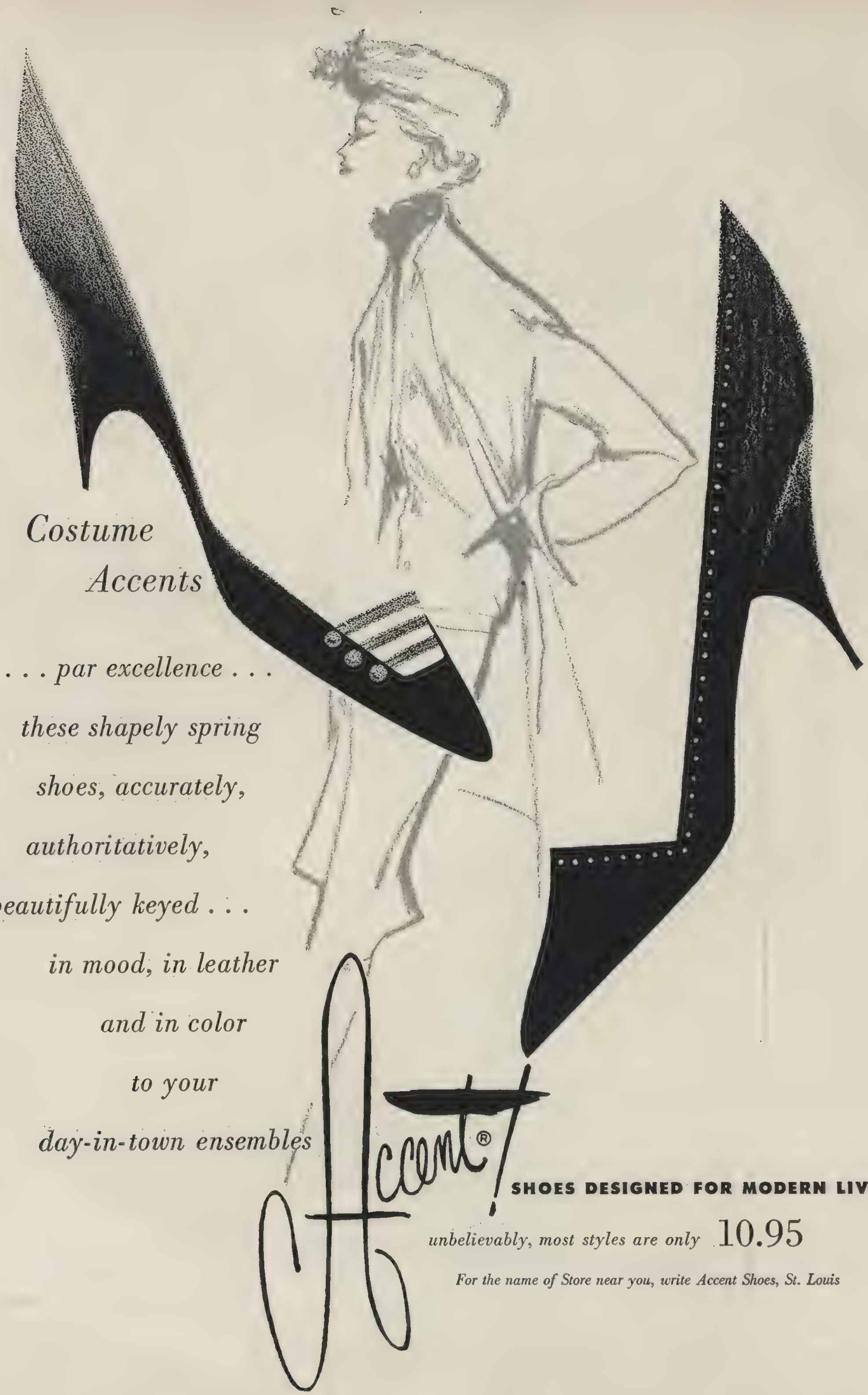
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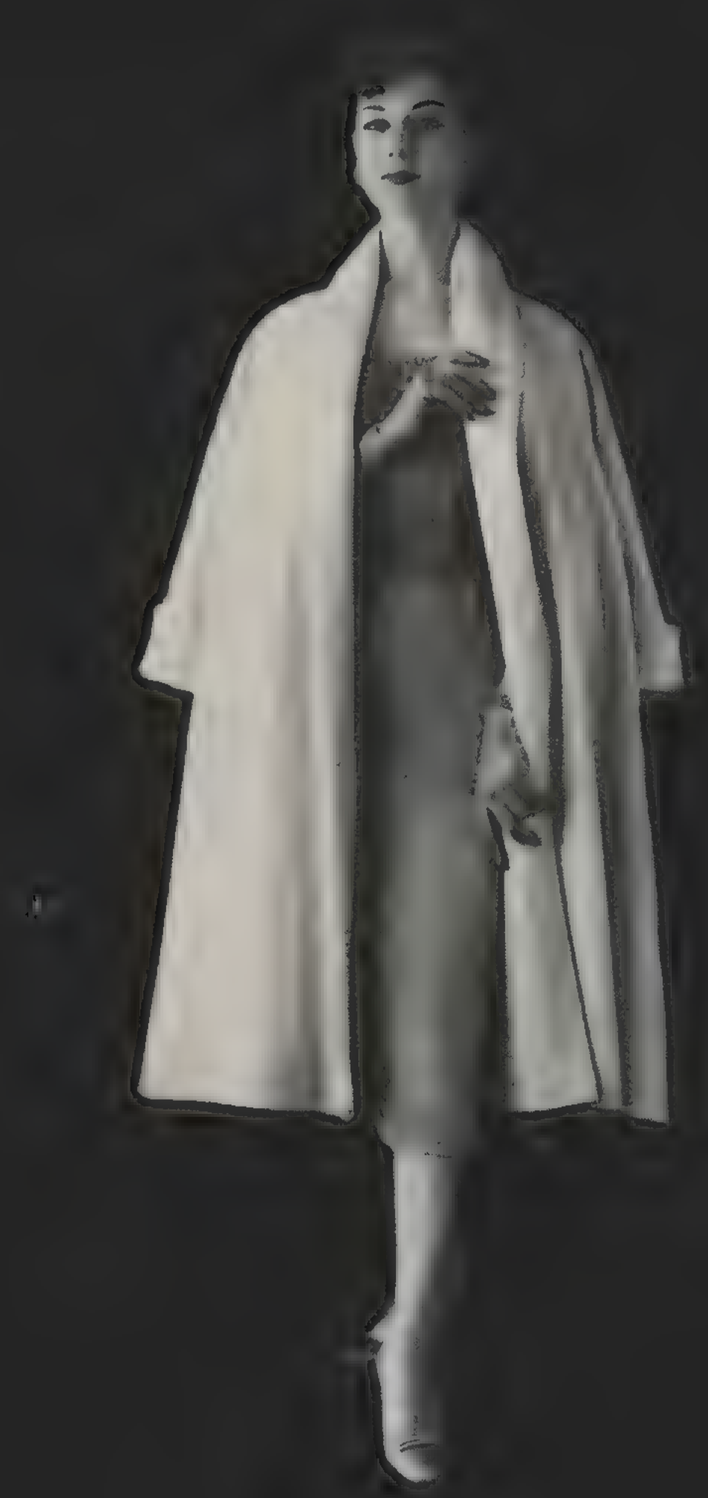
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Olga CORSETRY

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Whatever became of jumbles?

BY SOPHIE KERR

The jumble was once—and not so long ago, either—a well-known article of food. Jumbles appeared constantly on the family table, at bake-sales, in lunch boxes, at church suppers and socials, and many other places where cakes of good repute are seen. In practically all cookbooks, jumbles were described enthusiastically. Housewives traded jumble recipes, or hung on to them grimly to keep any other woman from getting them. Let us admit that jumbles were never exactly chic and stylish, like poundcake or angel food or five-layer chocolate; they always had a hint of the commonplace about them. But they were all right. They were easy to make, and they ate easy, too. Any rational observer would have thought the expectancy of jumbles continuing on the American scene was first-rate.

Then something happened, no one knows exactly what. Jumbles disappeared. No more jumbles in lunch boxes, at bake-sales, at church socials. It was as if a mysterious blight—like the chestnut blight that got our native nuts—had come along inexorably and done away with jumbles. Other cakes continued to flourish, but jumbles, no! Jumbles were done for. The cookbooks dropped them; hardly a cookbook writer living even remembers them.

For those unfortunate Johnny-come-latelies who can not recall what a jumble looked like, here is a description. It was a flat round cake, almost half an inch thick and from two to three inches in diameter. It was of close, firm texture and inclined to crumble, sometimes from richness, sometimes, alas, for lack of it. It was not oversweet, it was not chewy, it was usually not ornamented—no fancy glaze for jumbles. Nevertheless, it had a tasty variety. There were Spice Jumbles, Raisin Jumbles, Sour Cream Jumbles, Molasses, Maple Sugar, Brown Sugar Jumbles, and jumbles with black walnuts or butternuts. But the standard jumble was a plain cake. After it was baked and cooled, quantities of it were stored in a deep stone jar in the pantry; there, it was reached for by eager young hands inky from school or grimy from baseball, so that it had little time to exist between the oven and the appetite. Grownups who liked a cup of tea around half-past four, with just a bite of something to eat with it, were in the habit of reaching a hand into the jumble jar, too—and seldom did that hand come out with only one jumble. As a snack with a glass of lemonade or raspberry shrub, the jumble was hard to beat. Who knows what pantry snacksters depend on now? Store-bought gingersnaps, maybe; or those alien smart cookies bedizened with bits of dry green and red stuff called petty foor, spelled *petits fours,* for heaven's sake! To anyone who has ever raided a jumble jar, this is a sad thought.

If there are those interested in staging a jumble comeback, here is a recipe copied from a yellow-covered cookbook dated 1888, actually a mere pamphlet of recipes interspersed with advertising and testimonials for a certain baking powder used at that time—in fact, the pamphlet was given away with a purchase of the baking powder.

Rich Jumbles: Cream well together one pound each of butter and sugar, mix into it two pounds of flour, three eggs lightly beaten, nine teaspoonfuls strained orange juice, three teaspoonfuls baking powder and a saltspoonful of salt. Roll this dough half an inch thick, cut out with the largest size cutter—use a teacup or big tumbler if you do not have a cutter—sprinkle with granulated sugar and bake in a quick oven.

Obviously a very old-fashioned recipe; it does not even suggest that the baking powder should be sifted into the flour before mixing, it gives no figure for oven temperature, it doesn't say how long to bake the jumbles. It was written in a day when ranges and cookstoves used wood or coal for fuel, and the cook put her hand in the oven to test its heat, and looked in now and then to tell when the baking was done. Yet to a cook of experience today, aided by all the modern gadgets, this recipe will offer no difficulties. She will bake jumbles and they will be super. If she hasn't a deep stone jar for them she needn't worry; they'll be eaten up before she can get them into it.

EDITOR'S NOTE: *This article is the second in a series of conversation pieces about food by Sophie Kerr. The first appeared in the January 1956 issue.*



Where to buy these Haymaker fashions of Reeves fabrics

Abilene, Tex. .....Marcus
Amarillo, Tex.....White & Kirk
Atlanta, Ga.....Regenstein Peachtree
Augusta, Ga. .....Cullums
Austin, Tex. .....Goodfriends
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Chicago, Ill.....Carson, Pirie Scott & Co.
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Eugene, Ore. .....Russell's
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Green Bay, Wisc.
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Greensboro, N. C.....Brownhills
Jackson, Miss. .....Giles
Jacksonville, Fla. .....Levy's
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Lawton, Okla.....Dixie Store
Macon, Ga. .....Goldman's
Milwaukee, Wisc.
Smartwear—Emma Lange
Montgomery, Ala.....Al Levys
New Orleans, La.....Kreeger's
New York, N. Y.....B. Altman & Co.
Norfolk, Va.....House of Arthur Morris
Northland Center, Mich.
Hughes & Hatcher
Oak Park, Ill.....Gilmore
Omaha, Neb.....Fred & Clark Haas
Philadelphia, Pa. .....John Wanamaker
Phoenix, Ariz. .....Switzer's
Richmond, Va. .....Greentree's
Rochester, Minn.....C. F. Massey
St. Louis, Mo.....Boyds
San Angelo, Tex.....Bauer-McCann
San Antonio, Tex.....Frost Bros.
Savannah, Ga. .....Fine's
Seattle, Wash.....I. Magnin & Co.
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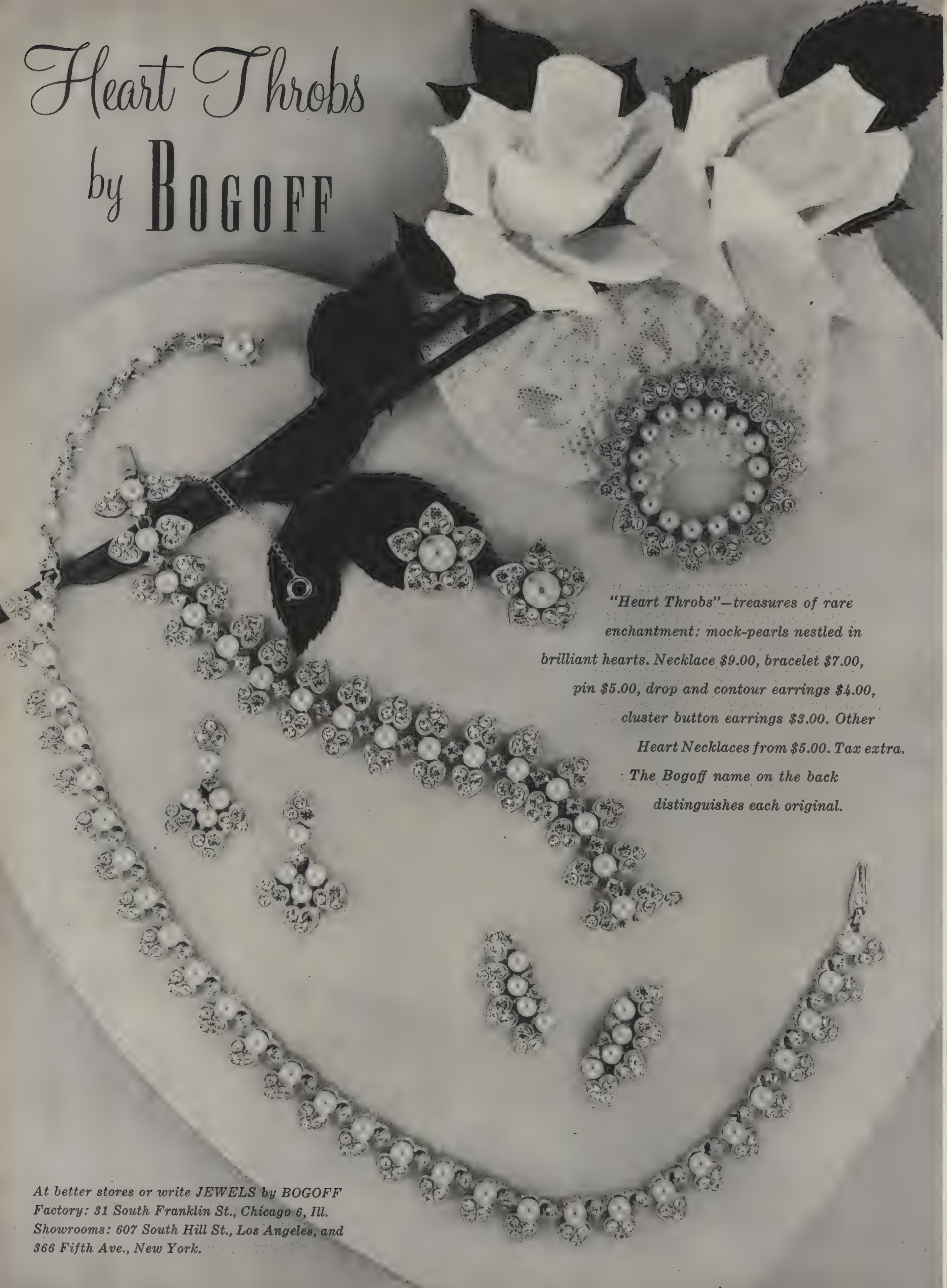
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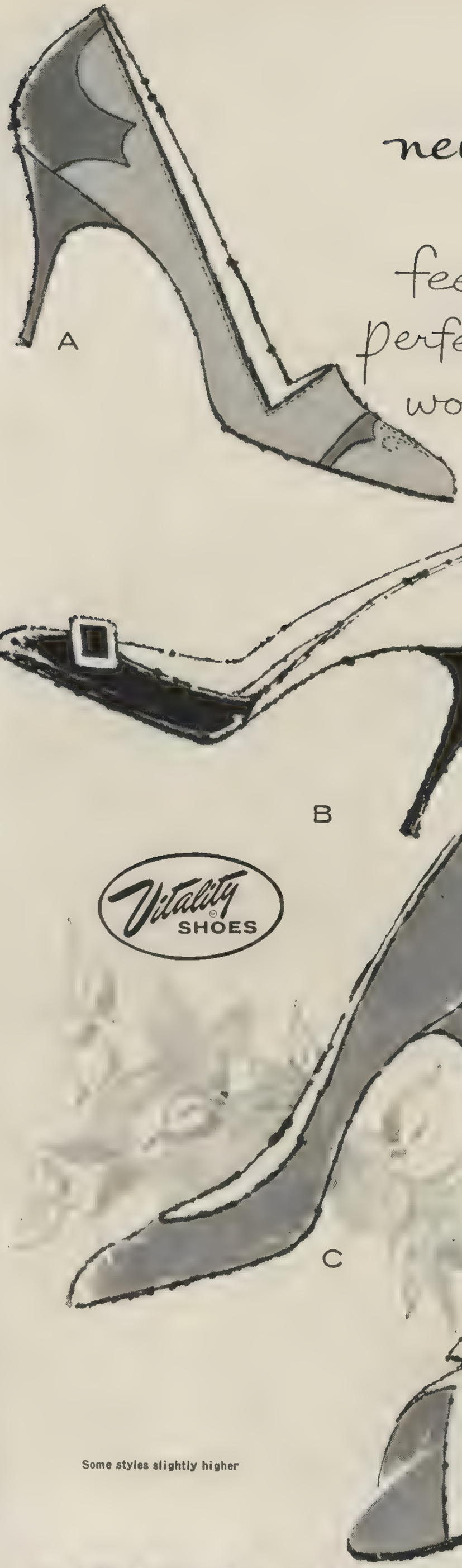
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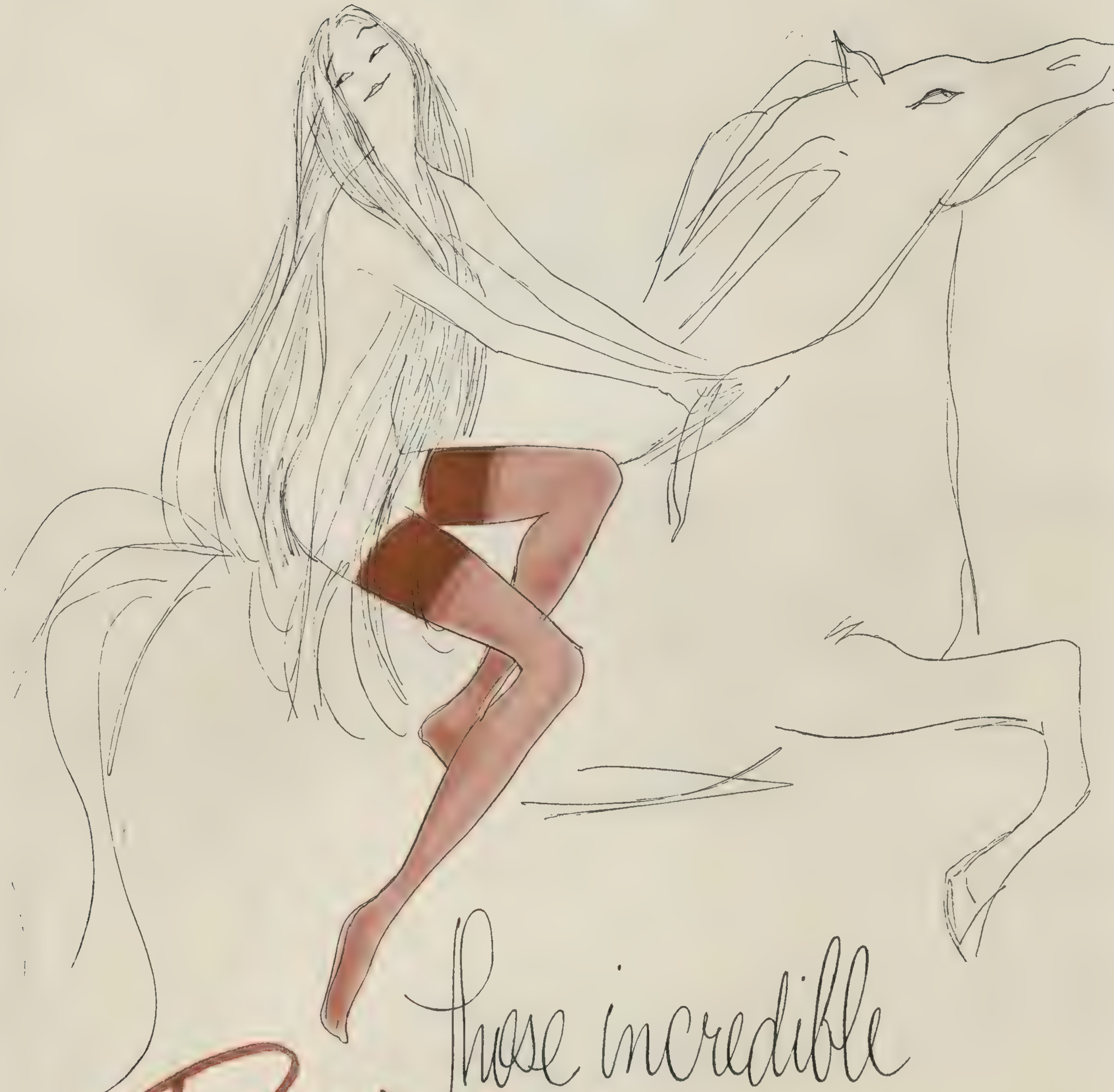
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Vogue's 1955 College Fashions—Berlin Diary



Day before opening day: the U. S. pavilion at the Berlin Fair Grounds where Vogue's College Fashions were a major U. S. feature.



Live mannequins and pen-and-ink ones at rehearsal (later on, posters became ceiling décor).

PAUL CHILD



Rehearsal. A German mannequin tries the runway for size (and a sweater for its news: oversize).



Point being made here by American commentator (left) and simultaneous translator: that one young American fashion can be adapted to day, evening, city, country.



Above, 500 of the 270,000 Berliners who saw the U. S. fashion show. At right, spectator who brought his own camera—and seating arrangement.

Remember these clothes—the ones that appear at left on posters and runway?
They were first seen in Vogue in August, 1955, in the annual Young Fashions Issue.
Two weeks later they were packed off for Berlin on a mission for the United States Information Service, a branch of our State Department. Their purpose: to demonstrate a contemporary American look (which also happens to speak for a contemporary way of life) at the Berlin Industries Fair, an exposition in which some twelve countries participated, and to which both East and West Berliners came.
The fashion show was opened mid-September by the Honourable James B. Conant, United States Ambassador to Germany; went on daily ten times a day for almost three weeks—playing not only to a full house each time, but also a full garden.
(As the gallery was mostly of glass, the overflow audiences were able to watch proceedings from the garden below.)
Some 270,000 Berliners saw the show from within the pavilion, and twelve saw it at even closer range—the twelve young German mannequins who studied the clothes, and caught their spirit so successfully that, by the second day of the show, the commentator had to make a special point of saying that the models were actually German girls.



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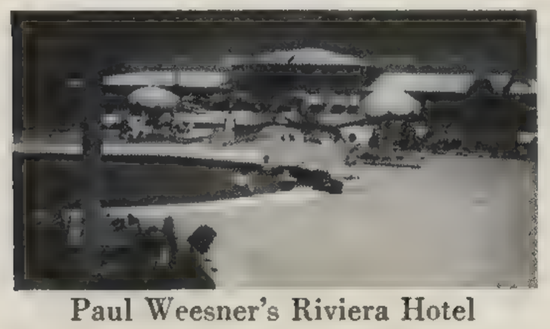
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LOUISIANA

Louisiana has two somewhat less publicized advantages than jazz, Antoine's, and the Vieux Carré. In New Orleans there is Brennan's, one of the best of French restaurants, which, it turns out, is run by an attractive Irish family. It is especially good for Sunday brunch (one is expected to wear one's church-going best); Emily Kimbrough described in *So Near and Yet So Far*, "the happy lethargy that crept over us." Down near the Gulf of Mexico, at Avery Island, the only place in the world where Tabasco is made, there is a magnificent bird sanctuary—snowy egrets and big blue herons. One of its gardens has a Chinese temple in which a statue of Buddha is reflected in a lagoon where milky lotus blossoms float.

Mrs. Exeter's list

Mrs. Exeter might find herself lingering rather than leafing through the pages of this Americana issue. Because we think she'll find a perhaps unexpected amount of fashion pertinent to her very own, very personal clothes life. She might see herself wearing some new ideas: the bolero, the low-set hat, the sleeved stole. Some of the new fashions she won't have to hesitate about, as they are so recognizably her cup of tea: the well-waisted double-breasted coat, the woollen sleeved sheath dresses, the big pin, the tidily-shaped handbag, the casual but urban costume. . . .

Page 131. Mrs. Exeter will certainly debate a bolero. Maybe this one (sizes 8 to 16), maybe another. She'll try on dozens in her head, and dozens in a shop, because she knows that the extraordinary flattery of the bolero or cropped jacket is entirely a question of cropped-to-where? in relation to her figure proportions.

Page 132. A black-checked blue dress that Mrs. Exeter could practically order by mail. The lines are her lines, straight but not tense, and the "inlaid" collar is the newest form of the oldest flattery—a touch of white at the throat. Sizes 8 to 16.

Page 133. The little straight suit is for her. Only debatable point: its honey tones. Will the colour do everything, or nothing, for her hair? Depends upon her own colouring: if her hair's blue-grey, it's good news. Here again: sizes 8 to 16.

Pages 134 and 135. Mrs. Exeter might well be interested in both of these. The deep-throated coat could warm her city life right up to the hot weather—and give her a fashionable figure, as this is a coat cut gently at hip and bosom, briefly indented at the waist. Sizes 10 to 16. The grey woollen sheath dress with the sleeved stole has a nice easy slenderness—and it's cut in sizes 12 to 18.

Pages 152 through 159 (a collection of More-Taste-than-Money fashions) may cause Mrs. Exeter to reach for a pencil with the guiltless enthusiasm of one who sees a good fashion that is also a financial find. She'll almost surely check the Orlon-and-nylon travelling dress (sizes 7 to 15) on page 157; and the Glen plaid coat treated to water repellence, on page 156 (this, sizes 8 to 18). The easy, three-piece costume on page 154 she knows she *needs*, but what she *likes* about it is the relaxed but straight lines; this costume is in sizes 10 to 18. On pages 152 and 155 are two softened sheaths (the grey, sizes 8 to 18; the navy blue, 10 to 20) that would carry her gracefully through a mixed schedule day, when she's going to a porcelain-mender's at one end of the town, a smart luncheon and her grandchild's piano recital at the other. And on page 158, there's a Chinese coat. It's bright red—but on the other hand, it's cut with quiet discretion, in sizes to 18.

Page 176. The silk tweed suit, light, crisp, and deliciously textured, handsome for town, and Mrs. Exeter will also look at it with a traveller's eye. She knows that it will stand up freshly, to everything from sea breezes to long plane sittings. Sizes 8 to 20.

Page 178. There's a big hat here, worn low on the brow, that might interest Mrs. Exeter: because of the outward scoop of the brim, she's inclined to think she could wear it—even at the angle shown.

Pages 186 through 189. Here, Mrs. Exeter may change her mind a dozen times, figuring that she really couldn't have *all* those shoes, but we think she'd definitely decide on: the spectator shoes on page 186; the needle-heel opera pump on page 187; and the sling-back, closed-back pump on page 188.

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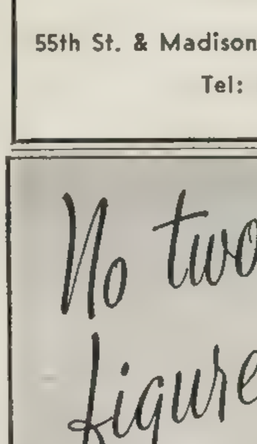
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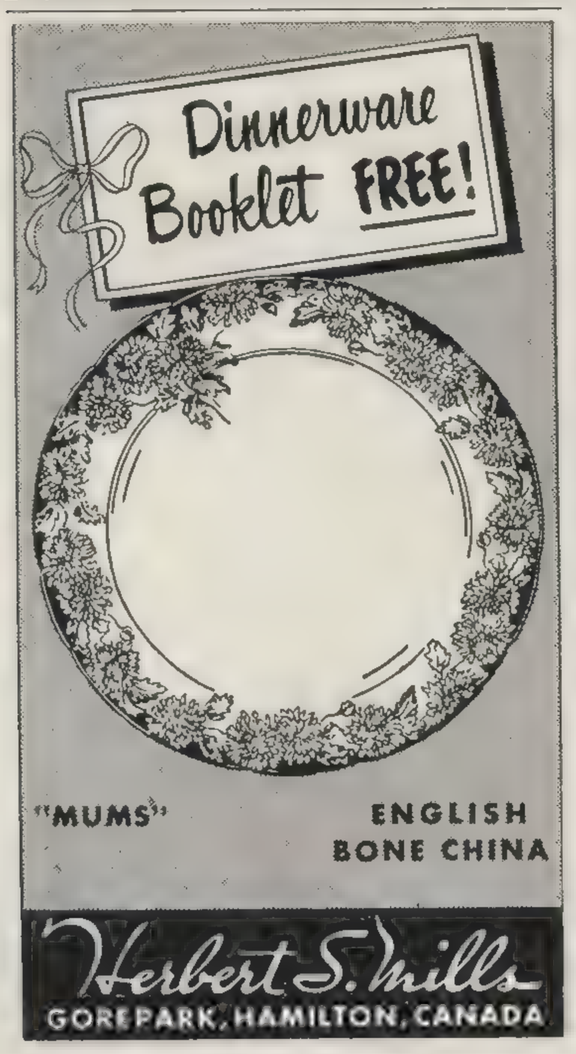


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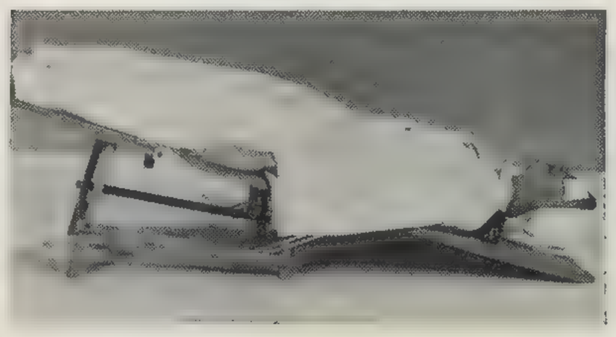


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HOUND

...1956 Americana



Famous slant on beauty, the one this wooden board takes. A 20-minute rest at its 40-degree angle (the foam rubber shoulder pads make things comfortable) reverses the flow of gravity, seems to act as a tonic for weary complexions, weary bones. $30 exp. coll. Ann Delafield, Box 643, Pacific Palisades, Calif.



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Surprise ending for coiffures: a sleek and smooth line from the forehead to the nape of the neck, and then, the news—a soft "shell" that gives a gentle new chignon-effect. Beautiful balance to the new forward-tilted hats. By Anthony Migliaro, 740 Madison Avenue, New York 21.



How to achieve independence of coiffure: pin-on coiffures that change your look or complement a special hat, instanter. At Sylvia, there is a variety of transformations and hair pieces to be found, and they can be blended to order to match your own hair perfectly in colour and texture. This one, smart with this year's larger hats: a small, rather soft chignon at the back of the head. Wear it softly coiled, or rather loose to resemble the coiffure pictured above. Sylvia Transformations, 515 Madison Avenue, New York 22.

New place for vitamins—now they're incorporated into face cream. This one works at counteracting the parching that comes from wintry weather (skiers please note); both vitamin A and vitamin E are involved. $6 the 2-oz. jar. Charvin, 418 E. 50th St., N. Y. 22.



Perfect bathing-suit solution for Mrs. Exeter: in fact, in January Vogue, she asked for this very cut. Made to order, in printed linen here, with a wrap-around skirt to add after swimming. (Inside story: a Florence Hilbrun built-in bra.) Florence Hilbrun, 14 West 58th Street, New York 6.



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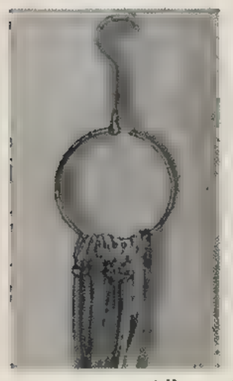
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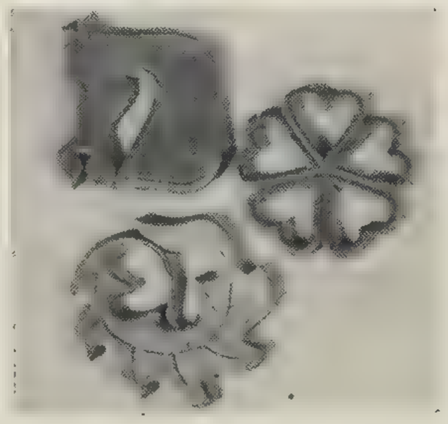
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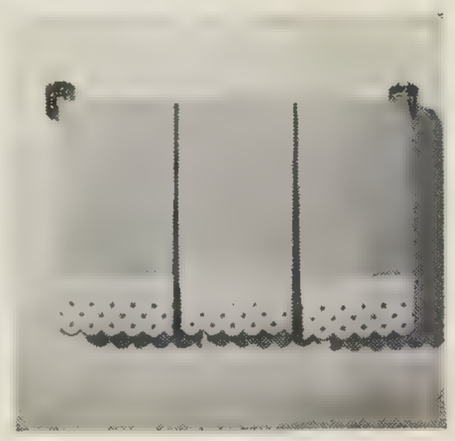


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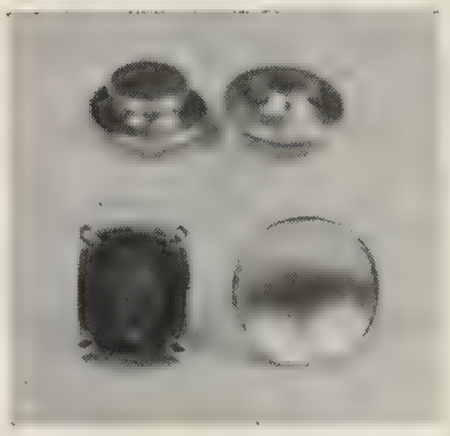


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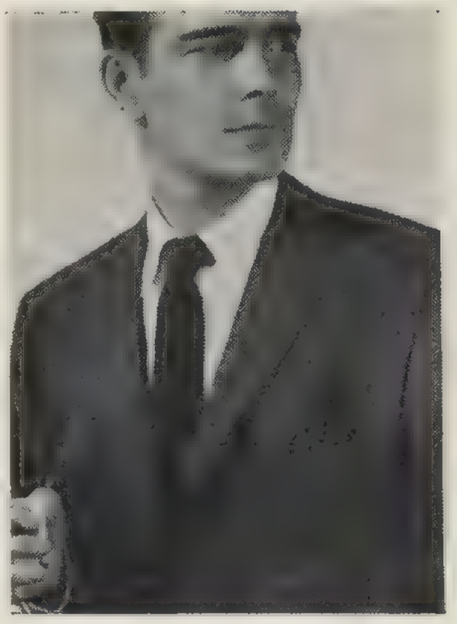
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...1956 Americana

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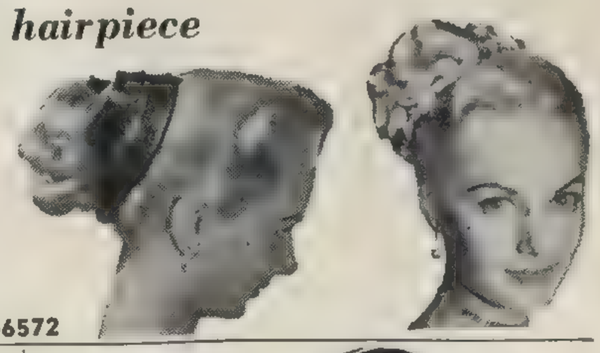
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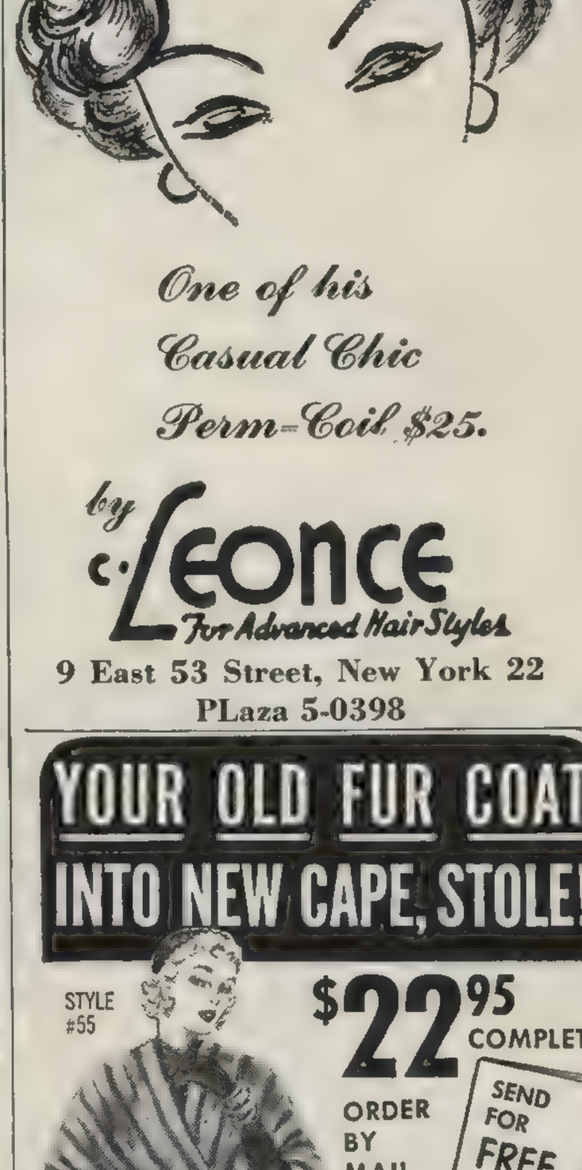


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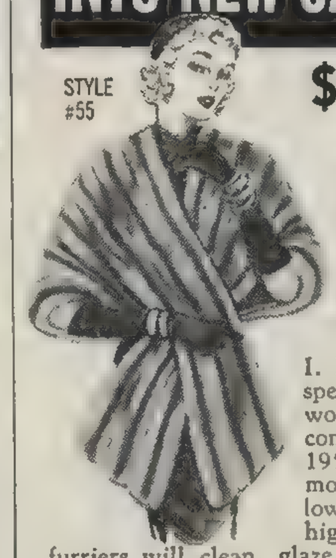
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VOGUE'S EYE VIEW

OF LIVING

IN A DREAM—

AMERICA

If no such country had ever existed, and the political economists proposed one, there's many a voice among us that would cry: Impossible!

More than thirty different national groups living under one flag, with equal rights of citizenship: Unworkable!

One nation housing nearly three hundred religious credos in peace and harmony: Not in *this* world!

Over half a million varieties of businesses supported by a single populace (not counting the real-estate company that's currently attempting to sell acreage on the moon): Come down to earth, please!

Vogue's point here is not that living in America is an always-roseate existence. The dream has its nightmare moments, gaps when we seem to forget our goals for a time. But they're the exceptions, so we'd like to begin the 1956 Americana Issue with this thought: America may be attempting the impossible ...but the dream is working! And we're living in it right now.

What it takes to be in fashion in America now

Indispensable: the new deep-set hat

Possibly the strongest statement that ever started off a Vogue shopping list:
you have to put the new deep-set hat on your head before you can begin
to approach 1956 fashion. On this hat—which was the straw in the wind
in Paris last autumn—every good new American look now hinges.
It's changing the whole line of the silhouette. And because it has flattery
and variety, too, it's making the little no-hat hat as rare as horses in Angola.
New hats are tall or wide, or they may bulk big in both those directions;
find the shape that becomes you best, and follow only one rule:
it must tilt, alluringly, toward the eyebrow—straight down, or angled.
If your money won't manage more than a single hat-buy, don't play it safe.
Pick the most exciting, most decorative shape you can find,
and wear it with everything from city tweeds (slender)
to short dinner dresses (the sheath cuts). A tambourine made entirely
of vividly flowered ribbons would make a wonderful one-hat hat wardrobe;
so would a plump little hassock of dark silk violets.
As for the woman who never needs to look at the right-hand side of the menu
when she orders fashion: she's in for the hat year of her life, this year.
Starting with the new tulle-wrapped straw toques for town suits,
she can run the whole exciting range—for late day, perhaps a turban
of turquoise chiffon and velvet; and late of an evening, possibly one of
those silk chrysanthemum hats that come in lovely, unearthly colours.

Indispensable: the slender day-line

What makes the new hat look so new is the whole new look it makes—
you can't stop at the eyebrow and call it a fashion-day.
Under the hat's deep-set bulk, the coiffure must be sleeker, closer—
sweeping the hair up and back is one good new line to take.
Then, the figure must look slighter, littler, slim to the toe tips.
And here again, slenderness is a fashion with great variety.
For the woman who loves suits, the slender new suit might make any
number of jacket arrangements so long as the cut is shorter.
There's one smart choice, opposite—for others, please turn the page.

Slender American suit-look: complete news analysis

To notice, right: The way the look hinges on the new deep-set hat;
the shorter length of the suit's jacket; slenderness extended clear to
the toe-tips. And study the lively new interplay of colour here:
turquoise blue, with sapphire and white and the glitter of real gold
striking the eye in sudden flicks, not mathematically matched. A George Carmel
suit, in Anglo wool; $135. Saks Fifth Avenue; Harzfeld's; Frederick & Nelson.
Alligator pumps from Delman, with "Arbutus" stockings by Hummingbird.
Silk surah turban: Emme. David Webb jewels. Max Factor's "Red Tape" lipstick. COFFIN





In fashion in America *continued*

Suit essentials: slender look, shorter jacket

The bolero is back, waist-length jackets are whipping in for the super-slender,
and a hipbone length is not only a smart length
but a smart choice for the woman whose figure requires shortness that's as long
as the fashion-law allows. Skirt-slenderness in suits: cut right in, this year,
or a case of slim-falling pleats—look for a fashion for knife pleats;
they're plentiful, and never looked newer. One knife-pleated suit
is made of printed wool! (Jacketed dresses: subject to all the above news,
advocates take notice. And often *these* jackets can be applied to other dresses as well.)

Dress essentials: slender look, with pretty nuances

If a coat-with-a-dress is your favourite clothes plan,
it can line up with the new American slenderness as follows.
The sheath is still with us, but there are smart changes in it. Some are scarcely more
than the bones of dresses—superb little nothings of black wool,
with bateau necks. Others have the news of belts built in at the waistline,
meaning that many a woman who avoided sheath-fit till now can now wear it.
One of the newest sheaths is double-breasted, has a sleeved stole
easing around its shoulders. Sign of spring on many sheaths: a silk or linen gilet.
And the peak of evening chic is the soft new Empire sheath of silk crêpe.
Easy-skirted dresses? There's a very smart day version in beige slubbed silk,
for instance, with a matching coat. (A yellow flowerpot hat might bloom above it.)
Full-skirted navy-blue chiffons are a fine after-five fashion.
And easy prints are here in plenitude—but more about prints later.

Essential coat: slender line, with news in it

About coat-slenderness: a one-coat wardrobe might choose any of these
and live contentedly in fashion in America this spring.
First, the coat cut close but straight. It may be buttoned
(and it's meant to *stay* buttoned). It may have a martingale belt,
not just for effect, but to control the line.
Second, the slender coat with double pleats flaring from under either arm—
terrific look, this coat in curry wool, worn with a dark blue deep-set hat
(that hassock hat of silk violets would fill the bill, beautifully).
Third, for the woman who wants slenderness along classic lines, the belted
double-breasted coat—correct, and excellent fashion, in any city in any hemisphere.

The final must: a lively new sense of colour

The eye that's on American fashion this spring will need this, too—
to take off the blinders when it comes to colour. The daily suit is apt
to be a brilliant turquoise; the daily coat, a soft rose-red, or primrose yellow,
or as red as Chinese lacquer. Colours like this are definitely special,
of course, and take special planning—we analyze some of these plans,
photographically, on the surrounding pages. But no American woman worth her
fashion-salt should rule out their brilliance unless long experience in front of
the mirror has proved that they're not for her. And even then,
she can revise her ideas about neutral shades for the livelier. (*Turn to page 196*)

Slender American coat-look: complete news analysis

To notice, left: How the look hinges on the new deep-set hat;
the way the line continues to a perfectly straight slenderness, single-breasted,
with a little belt that's a controlling force and not a mere token.
And here again, take a lesson on the use of 1956 colour.
The rose-red coat is flashed with equally vivid (but not mathematically matched)
accessories: bright white in two textures, a leopard print, one of the big new
rings that are around fashion now, in gold and coral.
Coat by Monte-Sano & Pruzan, in Forstmann wool fleece, about $250.
Bonwit Teller; Hutzler's; I. Magnin. Printed calfskin bag: Bergdorf Goodman.
Kidskin hat: Emme. David Webb jewels. "Figurine Look" lipstick: Dorothy Gray.

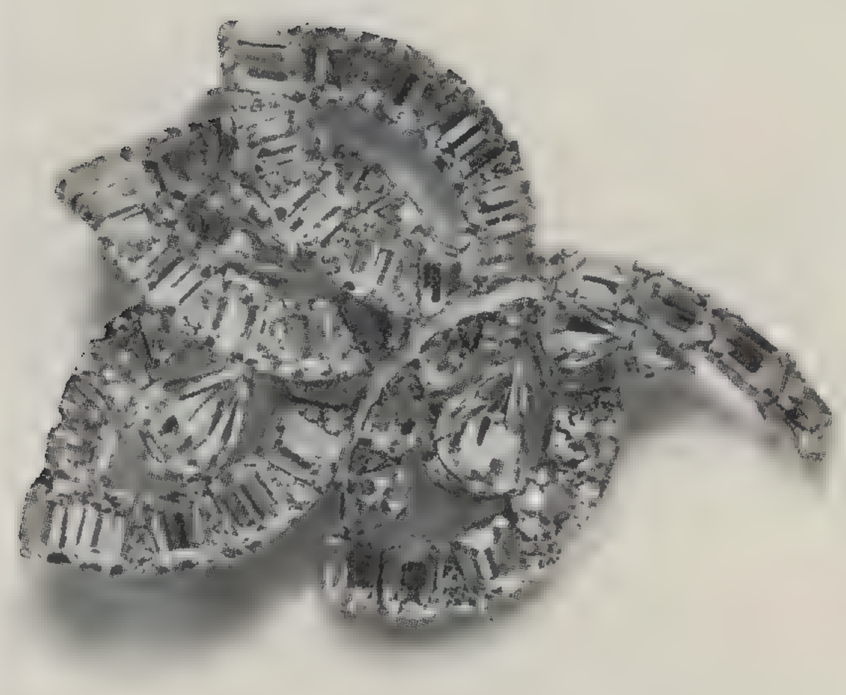
COFFIN



Jackets, coats: 1956 briefing

Facing page: This overcoat in miniature, one of the new shorter coats changing American fashion scenery—they make for a new duotone look. Coat, by Jack Sarnoff, in pale-blue homespun (a wool-with-fur blend), about $110. At Jay Thorpe; Henry Harris; Lillie Rubin. The hat, a pretty little hassock of navy-blue silk violets: Lilly Daché. *This page:* Jackets this brief—bringing about a new look in American costumes, duotone, definitely younger. This: beige Forstmann wool covert, lined with beige-and-white silk. Its dress here (it could jacket any sheath) is a navy-blue sheer wool jumper with a built-in blouse of the dotted silk. Costume by Anna Miller; about $315. Saks Fifth Avenue: Julius Garfinckel: Frost Bros. Hat-news with it, black horsehair tambourine: Irene of New York. *Shown, both pages:* Wascolite plastic sky-domes.





American slenderness: two smart eyes on it

Facing page: Suit-slenderness, with a subtle American eye for colour (as well as line) upon it. The costume is planned entirely in shades of honey, blended to look monotone—but not monotonous. Suit, with the shorter new jacket, by Ben Zuckerman. In worsted tweed with a silk surah blouse, about $225. Costume, and bag: Bergdorf Goodman. Costume, also Neiman-Marcus; I. Magnin. The new deep-set hat, from Emme. Schlumberger diamonds. Shoes by Julianelli; Bur-Mil Cameo stockings. Brilliant choice of lipstick and of nail enamel for honey colours like these: Revlon's "Hot Coral." *Left:* Sheath-slenderness as a woman with an eye for her figure's fine points might choose it. This, in black-checked bright blue wool jersey, puts the emphasis high—and the white linen décolletage and white deep-set hat bring fresh new light to the complexion as well. An Oleg Cassini dress, about $90. Dress, Lucille handbag: Henri Bendel. Dress, also at Woodward & Lothrop; Neiman-Marcus. Hat, from Hattie Carnegie. Shoes, by Palter DeLiso. *Above:* More big news in pins—a pseudo-jewel with a very real sense of beauty, to wear on the lapel of a suit or at the belt of a jersey day dress, this glittering three-dimensional rhinestone leaf by Eisenberg. $30 plus tax. Henri Bendel.

COFFIN





American slenderness: taking fashion personally

Facing page: Coat-slenderness for the woman who wants to have her fashion and yet hold firm to a classic elegance—the double-breasted coat as it's turned out here. The look is understated and quietly correct, but all the elements of what's excitingly current are in it: a slender figure (the belt and trim-but-easy fit give the illusion); the deep-set hat; a colour plot of classic colours unclassically arranged. By Monte-Sano & Pruzan in British woollen tweed; about $270. Coat and bag: Saks Fifth Avenue. Coat, also at L. S. Ayres; Harzfeld's. Lilly Daché hat. Diamonds: S. G. Barnett. Dana's "Barcelona" lipstick. The shoes by Newton Elkin, worn with stretch stockings by Larkwood. *Right:* Sheath-slenderness for the American woman who likes fashion to have an unexpected nuance. Here, a double-breasted look that looks new and very individual (wide-spaced buttons), and a new kind of ease around the shoulders—a sleeved stole. By Anthony Blotta, in sheer grey wool. $235. At Altman's; Nan Duskin; J. W. Robinson. Lilly Daché hat. Delman shoes. Van Raalte stockings. *Above:* New look in American pins—this artful clump of turquoise-blue beads and rhinestone dewdrops, that could go from a suit-lapel to your deepest décolletage, smartly. The design's the real thing, even if the stones involved in it are false. By Coro, $5 plus tax. At Altman's.

COFFIN



Evening elegance:
American Empire



Here, in two strokes of fabric
(Traina-Norell cut both)--some of the very best
fashion-advice, for big evenings,
that a woman could follow in 1956.
Silhouette: Empire slenderness, with a soft new flow.
Colour: a classic whiteness, or blackness,
or a beautiful composition of both.
Décolletage: bared quite definitely-
but going about it with a very delicate grace.
Facing page: White silk crêpe
with a black velvet ribbon underlining
its Empire line. Bergdorf Goodman;
Wanamaker's, Phila.; Neiman-Marcus: I. Magnin.
This page: Black silk crêpe with a pendant
glittering at the Empire bodice, straps that narrow
to mere strips at the back.
Bonwit Teller; Nan Duskin; Woolf Brothers.
Gloves by Superb: also Bonwit Teller.



IRVING PAUL LAZAR MARTIN GABEL

The wide-screen arrangement above reveals three prime spinners of George Axelrod's funny, shapeless Broadway play about the movies, *Will Success Spoil Rock Hunter?* One of the comedy's major characters, a fascinating Hollywood agent, is a fabulous facsimile of Axelrod's own Hollywood agent, Irving Lazar, bright-eyed and golden-fingered. On stage the agent is played by Martin Gabel. (Above, the original is shown mirrored by his stage facsimile.) Jayne Mansfield manages adroitly to be an amusing carbon of certain movie loveboats, especially Marilyn Monroe. After the play's opening, when Lazar entered Sardi's, everyone applauded him, recognizing thus the accuracy of the Axelrod-Gabel observations. He manages Noel Coward, Lindsay and Crouse, Cole Porter, and both Kaufman and Hart. His only non-writing client is Mary Martin—who else can fly? Axelrod lashed *Rock Hunter's* plot to the notion that the right agent can do anything, for a percentage; that he is at heart a mink-collared Mephistopheles. From there on in, it becomes hard to tell Faust from fun. Through all the razzle-dazzle, Gabel triumphs, his elegant Shakespearean resonance reassuring when he says, "Dear boy, I'll take care of everything." Asked if the dialogue rang true, Lazar deftly bounced back another of the play's lines, also a standard in his personal repertoire, "It's no contest."

ELLIOTT ERWITT



JAYNE MANSFIELD

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The sharpening of Congress' political razors, dulled in the last five months. . . . The Japanese painter, Tameji Ueno, named by his government in 1955 as an Important Intangible Cultural Property. . . . *Waiting for Godot,* by Samuel Beckett, whose curious play, contrived and perhaps pretentious, has in its amalgam of Lewis Carroll and James Joyce a compulsive effect—patient audiences in London and Paris have listened to his two tramps, waiting beneath a tree for a character called Godot who never appears and who, it turns out, is God. . . . Leonard Feather's handsome handy-pandy book, *The Encyclopedia of Jazz,* especially good for snacking into, like pistachio nuts.

PEOPLE ARE TALKING ABOUT . . . The blithering burlesque in *The Matchmaker* resulting from the brilliance of direction by Tyrone Guthrie who turns it into an evening in the monkey house. . . . Tennessee Ernie singing that he can't die yet as he owes his soul to the company store in "Sixteen Tons." . . . The fat, juicy, gay three-wedged *Letters from My Windmill,* a rampaging Provençal movie from the humourous mind of Alphonse Daudet through Marcel Pagnol.

PEOPLE ARE TALKING ABOUT . . . The truck with two signs on the back: to the left, "This Is Your Life," and on the right, "Medic." . . . The International Graphic Arts Society, an organization which gives to its members, for just about the price of a really good dinner, really first-rate prints and lithographs by living artists, chosen mostly by the curators of prints at important museums. . . . London's revue, *La Plume de Ma Tante,* in which Colette Brosset performs an unwilling strip-tease, folding her clothes up fondly as they come off, but stopping dead when she gets to a sensible woollen vest.

PEOPLE ARE TALKING ABOUT . . . The further excitement of the Toulouse-Lautrec exhibition when Lautrec seems to be almost a Ford among critics, writers, and musical comedy librettists; the exhibition, gathered together lovingly, is now at the Art Institute in Chicago after a stay at the Philadelphia Art Museum. . . . The man who introduces his wife as his first wife just to keep her on her toes. . . . Edwin O'Connor's *The Last Hurrah,* a thoroughly absorbing, amusing political novel with a city boss as hero—a charmer, a true rogue rather than an old rascal.

PEOPLE ARE TALKING ABOUT . . . The lucid young beauty, Catherine Anouilh, the spirited comic actress of her father's new play, *Ornifle;* she was called by the Paris critics, "the finest of the author's works to date." . . . The interview in *The Paris Review* in which James Thurber told about the reaction of the late Harold Ross, then editor of *The New Yorker,* to the Thurber cartoon of a woman on all fours on top of a big bookcase with her husband saying of another woman, "This is the present Mrs. Harris. That's my first wife up there"; Ross, said Thurber, "asked if the woman on the bookcase was supposed to be alive, stuffed, or dead. . . . I told him I'd just talked to my taxidermist who said you can't stuff a woman, that my doctor had told me a dead woman couldn't support herself on all fours. 'So Ross,' I said, 'she must be alive.' 'Well then,' he said, 'what's she doing up there naked in the home of her husband's second wife?' "

NEW WORLD of the HEART

In this second half of the twentieth century, the air is full of words about the new demands on women. Psychologists and trend analysts discuss it; medical men and the ministry work toward remedies for the tensions of today—for the special women-anxieties of this so-called Age of Anxiety. They speak of the multiplication of woman's duties; of the competition between women and men, as more and more women are drawn into the earning fields; they speak of the psychiatric disturbances arisen from her striving for success in what was once the world of men—the professional world.

And there is another kind of disturbance, too: the inference, by some, that there is a male cabal to *keep* women from being successful in the professional world. It is true that of the close-to-twenty-million American women who are now working at something that earns money outside the home, all but about three hundred thousand earn less than $5,000 a year. Ten million, in fact, earn less than $2,000 a year. Some analysts of public trends interpret these figures as proof of man's inhumanity to women. But this seems a point to be questioned. Man is naturally competitive and he does not, nor should he, stop being competitive when he and a woman want the same professional job. The smaller percentage of women successful in business or the professions is fundamentally, it seems, simply because not as many women are interested in that kind of success as men are. There are exceptions, of course. But professional success for a woman is often a sort of exciting special bonus that continues secretly to surprise many of its recipients. She has another kind of success to reach for.

Her success is still in the world of the heart. And no matter how eminent she is in the outside world where she is competing with men, if she fails in the world of the heart, she fails in life. In spite of her present freedom to learn any kind of job she shows she can learn, she is not burdened, as a man is, with the expectation of professional success. And while men must succeed at a profession—sometimes a cruel must, if they are not to lose face or self-confidence—a woman is only a failure when she does not exercise, in any field, the quality of giving warmth, sustenance and comfort to those around her. Such fields have increased in number. The kinds of sustenance needed have changed, too. But for her own sense of wholeness it is still required of a woman that she recognize her own nature, and not deny it.

Some of these new ways of using her woman qualities are being practised all across America, in big towns and in little ones—some of them by women whose names are familiar to many of us; some, by those known only in their own bailiwicks.

There is, for example, the Los Angeles Parent-Teachers' Association which has built a $700,000 clinic for school children. The money was raised in the usual, personal, rather frivolous way that characterizes much of the money-raising efforts of women. They had school carnivals, they had bazaars, they sold cookies; but they raised $700,000 for their clinic and not a penny of it came out of taxes.

Then, in Warren and Ashland counties of Ohio, the women of the Farm Bureau were concerned that all the children in school should have the right kind of nourishment. They raised money to install milk-vending machines in the schools—a sort of universal mother operation, furnishing nourishment to everybody's child.

In West Frankfurt, Illinois, there is a Junior Women's Club which got worried about a bog that was a very fertile producer of mosquitoes. The women raised the money to clear the bog. Again, the universal mothers individually concerned with the health of the town.

In Memphis, Tennessee, the Parent-Teachers' Association decided that there should be an educational TV station for the mid-South and they quickly set about raising $200,000 to see that this is done.

In Copake Falls, New York, to reopen the little church of St. John in the Wilderness, which had been closed a hundred years, Mrs. Peter Malevsky-Malevitch put to use her knowledge of food, to raise the needed funds. She had learned the tricks of party-giving in her New York débutante days, and with the help of other women in the parish, organized a catering service. Cooking the food in their own kitchens, transporting it in their cars, donning waitress uniforms to serve the meal, they cleared, at their first party, $150. Today, five years later, the church stands open, lit entirely by candles (annual bill $300); the same group of women still give their time and labour. Last year, they cleared $2,000.

At Rockland State Hospital, where she worked as a volunteer, Mrs. Howard Schermerhorn helped a group of mental patients to form a little club within the hospital; a club which eventually became a sort of self-help group for "graduate" mental patients when they left the hospital. Because the group needed a meeting place, Mrs. Schermerhorn formed a corporation of her friends, bought a house in New York City, which they named Fountain House. There, with a competent psychologist on hand to give advice, the graduates meet to help one another over the difficult transition period from mental hospital back into everyday living.

In Magnolia, Arkansas, there is a schoolteacher named Marjorie Chamberlain who wanted to show to the citizens of Magnolia the paintings made by her students. So she staged a sidewalk art show which finally became an art show for the entire town, has since become an important regional exhibit every May which may hang as many as 2,000 paintings submitted by professional and amateur artists from three states.

The head of the Foster Parents' Plan, with headquarters in New York City, is Miss Gloria Matthews who began in 1937 as a stenographer, and is now international chairman. Through the Foster Parents' Plan, homes, food, and clothing have been found for children in seven devastated European countries and in Korea.

Mrs. Spencer Tracy of Hollywood has for the last fifteen years supported—and herself worked in—the Tracy Clinic for the Deaf. Her own boy was born deaf; and through her efforts to help him, literally thousands of deaf children have been given the possibility to lead a normal life. The work includes a correspondence course for parents which has been taken by more than 2,000 in eighteen different countries. Again, the extension of passionate mother concern beyond the needs of her one child to as many as could come and be cared for.

There is, too, Miss Alice Slone of the Lotts Creek mountain school in Kentucky. Since about 1935, starting with less than $100, she has been building the school, teaching, making the boys and girls self-supporting while they are learning (they harvest nuts, grow vegetables and can them, cut the wood for the fuel). She began with one log house; the eighth new building just finished is a pretty substantial brick building, the latest in the group, but not the last.

There are women like these in towns all across the U.S.A. Millions of them—and they are a continual reassurance that most American women do live for, and by, the fundamental woman's quality of giving warmth and sustenance and comfort to those who need it. Many of these women, in addition, must be, also, the family chauffeur, cook, gardener, nurse, household accountant, family dietitian, interior decorator, and glamour girl. Quite a program. But actually, not really so different from her great-great-great-grandmother: *she* knew how to make soap, spin wool, feed a family, weave and dye fabrics for their clothes, compound medicines, could deliver a baby (if need be), bake bread and cure meat; and she, this great-great- *(Continued on following page)*

NEW WORLD of the HEART

(Continued from preceding page) great-grandmother, had a pretty good knowledge of psychology too—known then as common sense. And though she had never heard the term "glamour girl," she had heard of "belles" and she knew how to be one.

No, the difference is not actually in the number of things a woman is called on to do today, but in the fact that so many of the things she does turn out to be for the general good, instead of for her family alone.

Our world *is* a new world and what's new about it is this: we know now that no man is an island—and we know it now in a very practical way. John Donne said it in the 17th century; it took us until the 20th century to realize what that truth can really mean. We know now that a human failure in our own family touches our town; that the quality of our town touches our state—until our nation and the whole world are affected. We know this by heart. We learned, the hard way, that tuberculosis in California could travel to Maine; that typhoid-fever cases on the other side of the tracks could kill the dwellers in the best houses; that smallpox in the slum quarters was a danger to the clean and modest homes all over town. These things we know; and many of the great efforts in the civilized world toward wiping out communicable diseases have been made, continue to be made, in the United States. And what we are learning now is this: hate and fear are communicable diseases, too; centres of cruelty, of callousness, of disregard for humanity are infectious centres, and like the yellow-fever-breeding mosquito must first be recognized as the source of infection before they can be wiped out. Dr. Jonas Salk, the young man who gave the world the Salk polio vaccine, is among those dedicated researchers who believe that the next great drive for public health should be made in the areas of mental health. And the great psychiatrist Dr. Karl Menninger has said very simply, "Love is nature's greatest remedy. It is the medicine that cures all sorrows."

This is a profound statement from one of the modern world's great healers. And it has a special meaning for women, who are at home in the world of the affections, where the prime necessity is to be needed. And this is where success for a woman begins. Her qualities can spread only from the close circle to the wide one. Her regard for the dignity of man begins with herself. She can not give more than she has. She presents herself, to her world, in the nearest approach to beauty and order possible to her. She has an honest respect for her own psychic and physical needs; for her own emotions and her capacities. This belief in her own qualities is her first strength, and through it she makes herself and her surroundings a centre of warmth and welcome to those in her radius. And that is, for any woman, her first business . . . no matter what other business she may have.

MRS. LYTLE HULL (opposite page) is a pivotal figure in the musical life of New York. She has been a director of the New York Philharmonic Symphony Orchestra for thirty years; was one of the founders of the New York City Center, with its aim of bringing good music, ballet, and opera to the public at low cost. However, many people think of Mrs. Hull first as President of the Musicians' Emergency Fund, an organization which she has spearheaded for almost twenty-five years. It was founded by a group of musicians and laymen in the black depression year of 1932, as a stopgap measure to help musicians (many of whom, of high professional calibre, were facing actual starvation). Starting with direct relief, the MEF went on to provide "made work"; at one time, financed twenty concerts a day in New York public schools. In the years since then, the MEF has produced a vigorous offshoot, the Hospitalized Veterans' Service, which Mrs. Hull also heads. This service started almost by accident during the war, when the MEF was asked by the Red Cross to provide a saxophone teacher for a convalescing Navy flier who longed to tootle away the hours in hospital. As doctors discovered the value of music therapy, the lessons, the glee clubs, the concerts in crowded wards, pyramided until now the two organizations operate in 18 veterans' hospitals, 23 other hospitals and institutions, reaching a total of 60,000 patients weekly. (In mental hospitals, music therapy has proved almost startlingly helpful.) All this costs the MEF between $15,000 and $20,000 a month—made up by voluntary contributions, and by such events as the brilliant "Night in Monte Carlo" benefit ball held this past January. Mrs. Hull grew up in the midst of a musical family, where almost everyone sang or played an instrument. From her own keen enjoyment, knowledge, and love of music, her great services to it have sprung naturally.

FRANCES MCLAUGHLIN





Rainbow's start— America 1956

It's a rainbow that's just started
to arc its way into the future,
this one—and that's precisely why
its picture makes the perfect
prelude to Vogue's progress reports
on various phases of
American fashion, coming up here.
For, from this radiantly misted
view of one great new research
development,* there emerges
a pleasant truth about American
progress in every field
from new clothes to new cars
to new vaccines.
This picture pictures
not only progress now
but progress promised—
good things still to happen,
good things without end.
And rainbow's end is never reached
in America: as soon as one goal is
reached, a new one rises beyond it.

*GENERAL MOTORS
NEW TECHNICAL CENTER
NEAR DETROIT;
DESIGNED BY
EERO SAARINEN
AND ASSOCIATES.
(THE CAMERAMAN WHO CAUGHT
THIS ONE-IN-A-MILLION
VIEW: EZRA STOLLER.)

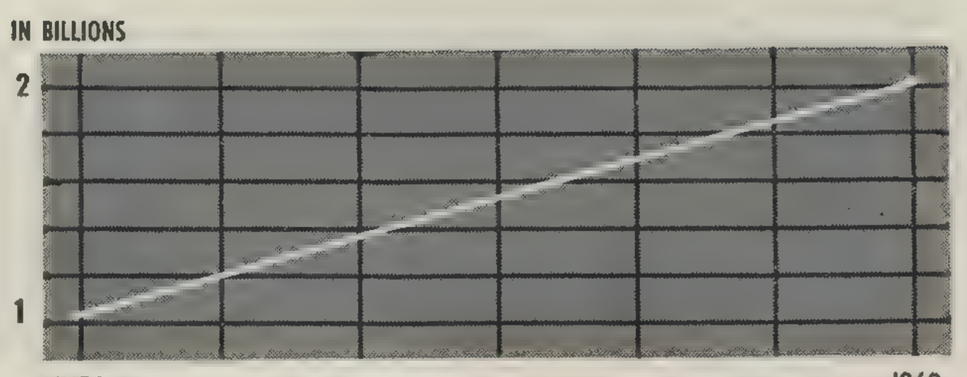


Progress report on

American beauty

Where's beauty going? Right ahead, and sideways—
it's expanding. In some cases returning to natural
substances, in some cases calling in molecular physics.

The American woman who looks after her beauty
is a very useful citizen. In 1954 she
spent $1,086,600,000 for perfume, make-up,
and toiletries, and the government take, represented
by * (the symbol for: plus federal tax),
was $110,149,000. The industry expects to hit an annual $2,000,000,000 by 1960.



There'll be more adult face-washing this year, with this basic difference: the soap probably
will be liquid, and include a **pH factor** that reduces alkali
to a minimum and restores (or maintains) the skin's acid mantle.

Statement from a dermatologist: fat is essential to a beautiful skin.
Thirty to 35 per cent of the total caloric intake ought to be fat, the statement goes on.
And for skins suffering from a fat deficiency, there's a face cream
of essential fatty acids designed to restore a healthy pliancy to the skin.

About natural substances being used for beauty:
there are the bee creams that are the current buzz of so many beauty counters.

And now the news is **shark oil,** used in its natural form, full of Vitamins A and D;
and **seaweed,** full of natural salts, in a formula intended
to reduce puffiness in ankles and feet.

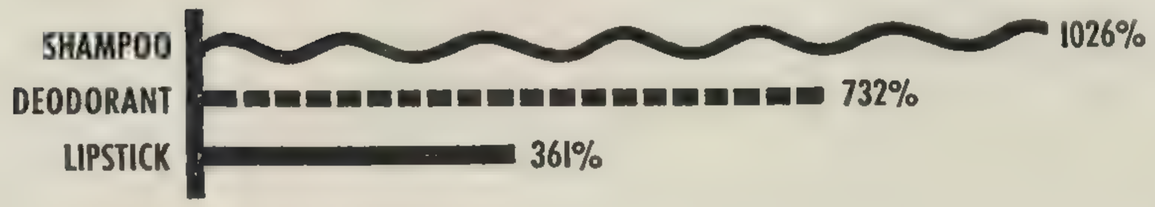
Most-unexpected pearl news since Cleopatra drank hers:
face powder made of pulverized pearls. The result, a misty opalescent finish.

Some textile chemists shift to hair-product chemistry—seems that certain procedures for
softening and strengthening textile fibres can be used in permanent wave formulas.

The newest skin cleanser electrifies the dirt away. Simple? Simple if you know molecular physics.
How it works: grime and make-up are anionic, and carry negative electric charges;
this cleanser is cationic, and carries positive charges. Result?
Mad attraction. Grime and make-up are drawn to the surface, to be wiped off.

Continuing, and may its shadow never grow less, the trend to develop the area between cosmetics
and pharmaceuticals. Big question in current scientific cosmetology: *what* is the cause of dry skin?
Lack of, or decrease in natural oils, or lack of moisture? Or both? They're working on it.

Which beauty products have soared highest in the last 25 years? Products used for shampooing
show an almost mortifying rise (what *did*
women use before?) of 1,026 per cent.
Deodorants have gone up in use
732 per cent. And lipstick up 361 per cent.



More women who turn grey may decide
to stay grey. But with this difference. There are lustres now, to make grey hair glossy and silvery,
or like polished pewter (without a bluish cast), and make white hair look like a nimbus of spun pearls.

New element entering the skin-cream field, where lanolin and now silicone are so well established:
allantoin (which is said to have healing properties).

The light is spreading. Look for more examples of the use of light (or more accurately, light refraction)
in make-up bases and face powder. Women find it visibly improves uneven skin,
and "fades" shadows and lines.

The porcelain look *opposite,* fragile, poreless, achieved this way—
Germaine Monteil's Superglow Liquid Make-up and powder in the lightest shades
and Superglow lipstick (the colour's "Frou Frou"), all of which contain Lumium,
a light refraction ingredient that helps skin to look shadowless, delicate, and luminous.
Diamond earrings by Cartier; looped coiffure by Enrico Caruso.

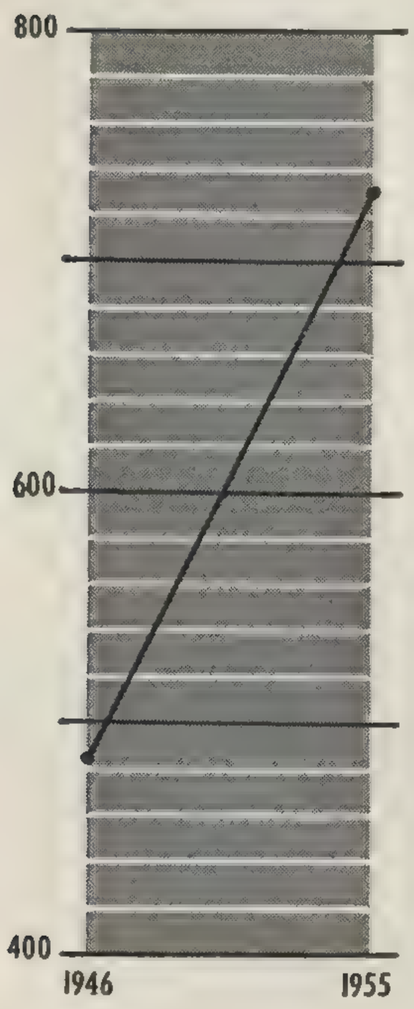
KAREN RADKAI

Progress report on

American stockings



50,000 pairs in
5 hours, 15 minutes



Increase of mills
in U.S., 1946-1955

The most important chemical ingredient going into stockings today is: the leg on which the stocking is worn. Your own skin tones *plus* the stocking's dyed-in colour, together make the stocking's colour. Today, every stocking maker takes that into account when he dyes a stocking. The shade in the box is only half the story.



The most important new colour cast going into stockings now is: **the golden cast.** Some look almost yellow in the box, but on the leg turn out to be **truer** flesh tones than some so-called "flesh tones."

Knitting machines were invented in England in Queen Elizabeth's time. Until then, it took six months to knit a fine pair of stockings. Violet was the rage in the 1820s; it was also the first colour guaranteed to be "fast" and therefore guaranteed to "stand any amount of washing."

Remember the "riotous" Nylon Day (February 15, 1946) when nylon stockings were released again to the public after the war? Macy's sold 50,000 pairs in five hours and fifteen minutes. The denier and gauge of those first nylons today would be considered service weight.

And since that day? In 1946 there were 485 stocking mills. As of December, 1955, there were 731. In 1954, 713 million pairs of stockings were sold.

There's a move on today to change the denier and gauge appellation to something easier: simply to designate "service sheer," "day sheer," "evening sheer." Whatever the outcome of this movement to let us talk less like calculating machines, we still think women will be riveted by this news: a nylon stocking that's **7½ denier** and **90 gauge.** (Next? Probably stockings sold with weights in them to keep them from blowing away before you get them on.)

Seamless stockings are on the rise. There's said to be a backlog of orders at the mills right now, right through 1956. Addicts are—addicted.

The average woman buys between 12 and 14 pairs of stockings a year, wears sizes between 9½ and 10. Before the war, the average size was 9. This increase isn't only because women's feet are bigger, but because women are now buying *correct* sizes. (Used to buy them definitely too small.)

Stretch stockings are stretching their market. You can find them now, both seamless and seamed, and you can look for these improvements this year: a smoother, sheerer look, softer texture, and more sizes.

Watch for the new nylon crêpe stocking called "Crepe 75." It's the work of years of study. Smooth-surfaced, dull-finished, elastic in its fit, it's the closest approximation—in nylon—of the silk crêpe stocking.

Newest colour in stockings, *opposite,* is the golden cast. Reading from left to right, here: how it gets that way. First, the raw yarn. Then the knitted stocking after it's seamed—it's that barely visible cloud formation of pure white. Then, the stocking being shaped further on a metal leg board—1 minute, 10 seconds at 256° of heat. Next, the three dyes necessary to make this golden colour; alongside, the little dye-bag (making gold in secret). Then, the stocking after its dye-bath. And finally, the stocking over skin-tones: a warm, clear gleam on the leg. This new stocking is Kayser's "Desert Gold." At Tailored Woman; Burdine's.

RAWLINGS

Progress report on

American corsetry

Herewith, our report on the shape we're going to be in,
which ought to be positively lissome in almost all sizes, because:

The big news is: girdles are now in contest with thistledown for weightlessness,
and with stockings for sheerness. One corset maker, for instance,
is now making a 56-gauge power net girdle, which you wouldn't think
could hold a puff of smoke in shape, but which governs as firmly as the old substantial garments.

Shape, incidentally (and corsetry is almost nothing else but),
is a major industry now. Question that? Well, in 1954, over 300,000,000
brassières were sold, and over 200,000,000 girdles. A large part of the latter number
was due to the enthusiasm for the little roll-on girdle.

Women like colour. Result: bureau drawers will open this year on yellow, lilac, coral, green, beige,
and, of course, red brassières and girdles. (Could it be that white will soon
be the rarity? "Oh, how smart—a *white* girdle!")

Biggest revolution (or evolution) in the corset industry since elastic was the invention of the
strapless brassière and strapless all-in-one in 1945. Today, "straplessness"
accounts for about 25 per cent of the total business.

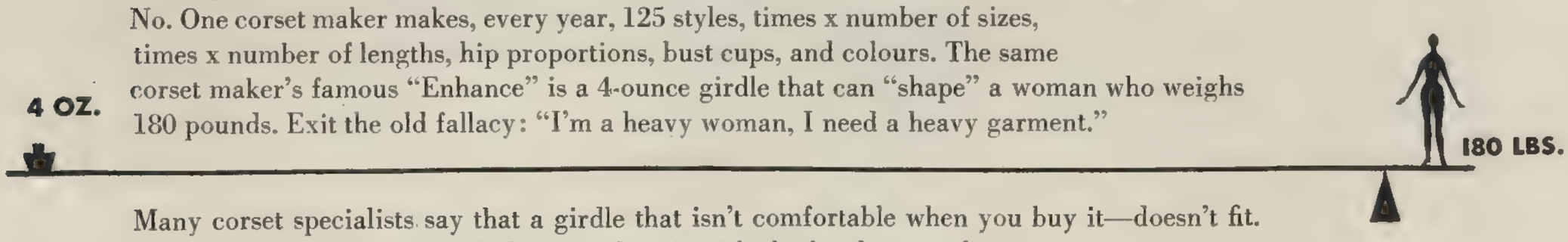


Ready-to-wear girdles range in price from 98 cents to $150.

What may account for the longevity of a girdle is a matter of where you live,
how your laundry works, and what your body acidity is
as well as how accurately the garment fits!

The most-in-demand brassière size in the United States is 34 B;
and the increasing number of women who want to find *moderately*-shaped brassières are finding them.

In the shops at this moment there is, ready and waiting, the perfect fit for every Vogue reader.
All Vogue readers have Vogue mannequin figures now?
No. One corset maker makes, every year, 125 styles, times x number of sizes,
times x number of lengths, hip proportions, bust cups, and colours. The same
corset maker's famous "Enhance" is a 4-ounce girdle that can "shape" a woman who weighs
180 pounds. Exit the old fallacy: "I'm a heavy woman, I need a heavy garment."

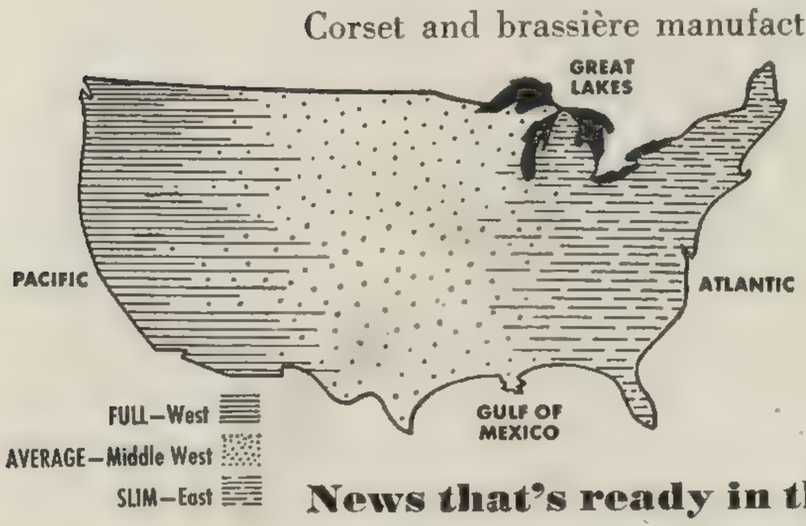


Many corset specialists say that a girdle that isn't comfortable when you buy it—doesn't fit.
Always sit down in a girdle before you buy it—it's the hardest comfort test.

In case you think all corsetry is a matter of elastic and two seams—one American corset,
bent on re-forming the figure to a Paris designer's specifications, is made of 60 pieces.
That makes even the average complicated dress seem simple by comparison
(though we must confess, we once had a Paris pattern that called for 90 pieces).

Women like waistlines. Proof: the famous waistmaking "Merry Widow," a brassière-and-waist-cinch
combination—which sells over $6,000,000 every year.

Corset and brassière manufacturers use about 9,000,000 miles of elastic every year
(before it's even stretched). That's about eighteen round trips to the moon.



Any figure evolution going on?
Yes. The youngsters who are coming
into their twenties now are taller, have more hip and bosom.

What shape are we in geographically? The girdle marked
"slim hip" does best in New York; "average" is the best seller in Chicago,
and the designation "full" is the one most asked for in the West.

News that's ready in the shops, *opposite*, wrapped in news that'll soon be
coming into the shops. The primrose-yellow all-in-one pulls on like a stocking and gives a light
delicacy to the figure. The wrapping here? Miles of the new cobwebby 56-gauge elastic.
Both kinds of news here, from Warner's. Details about the all-in-one, page 198.





Progress report on American price tags: sheaths under $30

No American phenomenon any more, and that's real progress—the fact that sound, fresh fashion is to be found at prices within the most modest budget's means. And the proof that the clothes here and on the next six pages are not isolated "finds": they combine handsomely with each other, to build a wardrobe that far exceeds the sum of its parts—*and* the sum of its price tags. *Facing page:* A dress that seems to have no connection with *its* price tag except the string—this easy sheath with the news of black-and-white Glen plaid. By Sportwhirl, in Kanmak wool; $26. The dress and Betmar hat: Peck & Peck. Dress, also Frederick & Nelson; Joseph Magnin. Hans Wegner chair: Georg Jensen. *This page:* Most fashion now, the least jacket—this, a bolero of white pure linen, pearl-buttoned over a dark grey Botany wool sheath. (The dress can combine with the long coat, page 156; the bolero, with 1,001 sheaths.) By Jerry Gilden; $23. Costume, Sally V hat, and Ronay bag: Russeks. Costume, also Wanamaker's, Phila.; The Broadway. Paul McCobb chair at Directional. *Both pages:* Uncle Sam umbrellas. Herbert Levine calfskin shoes, from Jack Schaefer. Bur-Mil Cameo stockings.

KAREN RADKAI





Complete new looks—under $25

This page: As easy to wear as it is to finance—this easy, handsome cut of suit. And the costume-plan is built right into it: it's beige flannel, complete with a beige and white striped shirt that matches the jacket lining. By Majestic, the shirt and jacket lining of Celanese acetate and cotton broadcloth (Cohama); $23. Suit and Betmar hat, at Altman's. Suit, also at Wanamaker's, Phila.; Hudson's. Customcraft beige shoes: Jack Schaefer. The clear beige stockings: Cannon. *Facing page:* Practically a mirage, at this price—this good new spring look: bolero and sheath costume. The bolero is brief and double-breasted; the sheath, V-necked. In navy-blue cotton-and-silk with the look of worsted (another mirage). By L'Aiglon; $23. Lord & Taylor; Marshall Field; J. W. Robinson. Milan straw cartwheel with an outer-space brim, by Emme. Ronay bag: Lord & Taylor. Free-form wicker chaise: Widdicomb.



KAREN RADKAI



More new looks—
under $60



KAREN RADKAI

Facing page, above: Clean-cut look of Glen plaid—in a coat that stops at nothing (rain, even). Here, it's over the sheath on page 152. By Weatherbee of grey Galey & Lord cotton, Zelan processed; $26. Hat by Emette. Both: Peck & Peck. *Facing page, below:* Sheath with the smart Empire look—charcoal wool crêpe, so mobile it goes from lunch to late-day with an accessory switch. By Sportwhirl; $23. Betmar hat. Both: Miss Bergdorf at Bergdorf Goodman. *This page, above:* A complete look—three pieces, one price tag. Shorter jacket of black-and-white Hockanum wool tweed; white knitted wool pull-over; slim black wool flannel skirt. By Joselli; $55. The costume, and hat by Emette: Altman's. Hans Wegner chair. *This page, right:* Look that travels well—a washable beige coat-dress, easily cut, and as helpful to a trip as tickets. By Henry Rosenfeld, of Princeton's Orlon-and-nylon mixture; junior sizes. $18. Madcaps hat. Both: Altman's. Widdicomb chair.

Fashion staples—under $75

This page: A coat that's practically a way of life. It has fashion (the pervasive Oriental look), and a wonderful affability—the red colour and slender cut go everywhere, over everything. By Sportleigh of Chatham wool; $45. Hat by Emette. Both, Altman's. Coat, also at L. S. Ayres; Montaldo's. Shoes: De Liso Debs. Roman Stripe stockings. Chair, from Widdicomb. *Facing page:* The kind of suit that smart 1956 wardrobes are built on—easily cut, with the new shorter jacket, room at the neck and sleeves for some gamesmanship with scarfs and gloves. (These might be muted beige—or chalk white.) Handmacher suit in grey flannel; $70. Suit, bag, scarf, lambskin gloves: all at Bonwit Teller. Deep-dish leghorn hat, by Emme. Suit, also at Dayton's; The Broadway. Pond's spirited "Courtin' Red" lipstick, worn with their "Ivory" Angel Face.

KAREN RADKAI







ABBÉ

GEORGIA HAMILTON began her magazine career
as a housewife—the delighted beholder, in full colour, of electric stoves.
And although she became a Vogue fashion model some eight years ago, she's still a housewife—
real life, this time: she married the TV producer Stephen Elliot, has three children
(the oldest is eight now), works a limited number of days a week, commuting from Tenafly, New Jersey.

Family album: Vogue beauties

These are their *other* photographs. More frequently, the five women on these four pages are seen in quite a different photographic light: all are fashion mannequins who pose for Vogue—with time out for family life. Besides being almost infallible, photographically, they're almost certain to be able to tell you, to the page, exactly where in Spock one finds described the symptoms for roseola; on what page of *The Joy of Cooking* the matter of cream sauces is taken up. Altogether, these Vogue beauties are an attractive part of an American phenomenon: the working mother who works hard at both of her jobs—and likes it that way.

MARY JANE RUSSELL married while she was still at Sarah Lawrence, is about to have her third baby
(she has two little boys, to date), and for the past seven years has ranked as one of the
great fashion mannequins. Which means: she's busy—but not too busy to make the family breakfast,
see her husband off for work (he's one of a bright young advertising agency's bright young men),
take the children to school, and work on the new Russell family project: decorating a garden apartment
in town to look like a little house in the country. (They'd prefer the latter,
but can't reconcile commuting time.) Mrs. Russell poses for us at left in a maternity dress
made to order by Miguel Ferreras, a two-piece dress of soft brown herringbone tweed with a separate peplum
of white Catoir silk—a marvel of delicacy. Diamond jewels: Van Cleef & Arpels.

KAREN RADKAI



Family album,

Vogue beauties *continued*

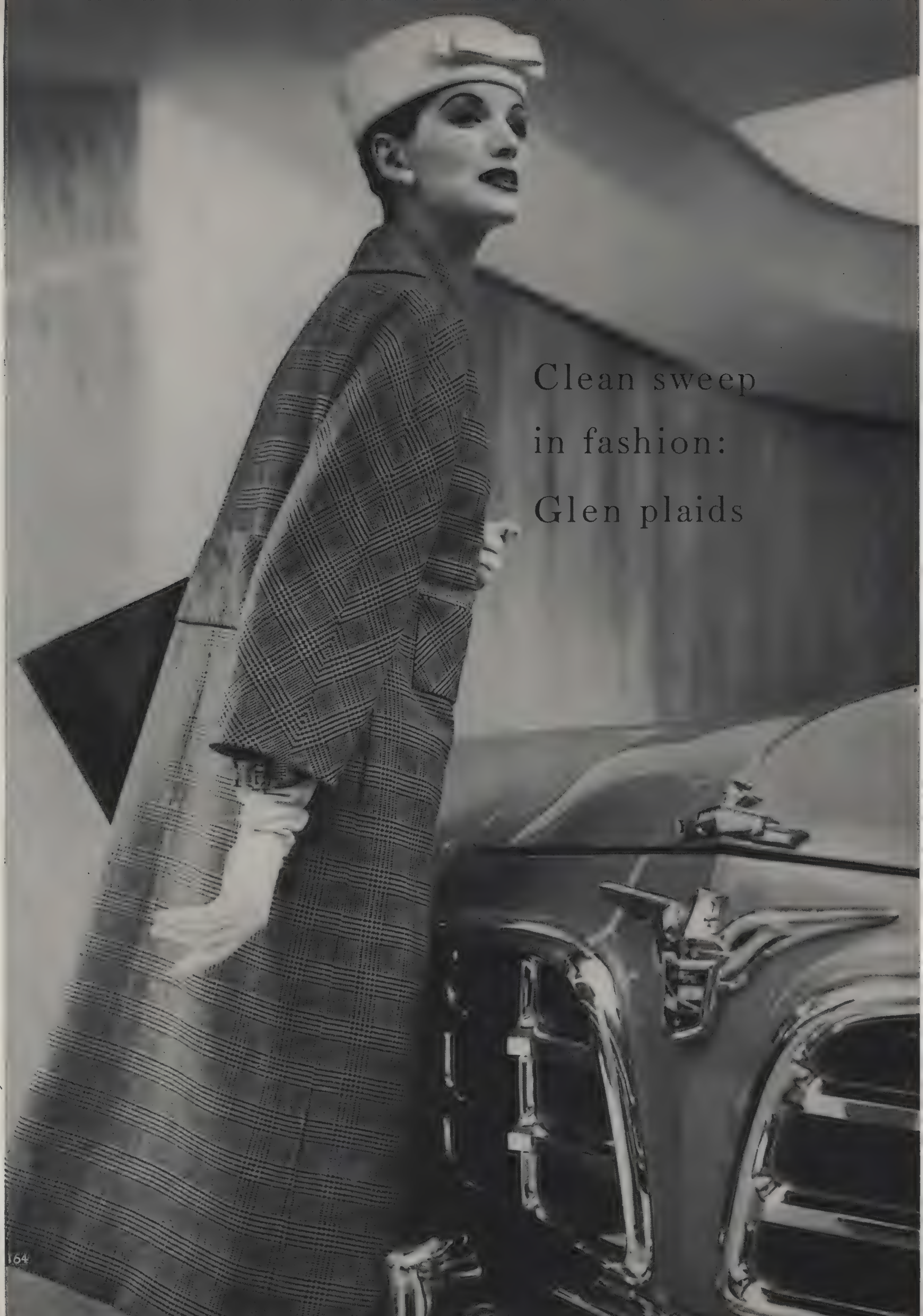
LISA FONSSAGRIVES,
one of the most celebrated
fashion mannequins in the world,
has appeared in Vogue's pages since 1936.
Her husband is Irving Penn,
the Vogue photographer, but he's also
Irving Penn, the dairy farmer, now.
The Penns have bought
a farm in Vermont
and work it seriously (and that's fun,
according to the children of the family,
Mia, who's almost fifteen,
and little Tom, who is photographed here).



MARGUERITE CATO
subtracted two years from her
modelling career (begun in 1946),
to have two children; now works
three days a week and zero days during
the summer when the Catos
move—lock, stock, and canvases—
to the beach (Mr. Cato is an
abstract painter, exhibiting in
New York at the Martha Jackson Gallery).
Here, Mrs. Cato's flower arranger
is Bettina, her younger child.

ABBÉ

GYONGYI ARMSTRONG has been
a Vogue model for the past five years;
married the photographer, Jerry Plucer,
in 1951—and went to live, the year around,
at Oyster Bay. Nowadays, Mrs. Plucer stays
at home three days a week (and as much
of the summer as possible) for two good reasons:
her son, Lorant, and this little girl,
who shares her mother's name—and beauty.
(Their mutual name is Hungarian; is pronounced Johnjee.)



Clean sweep
in fashion:
Glen plaids

This you'll see, crisping the spring avenues—
Glen plaid, neat, and mannerly, a current American
favourite, with its fashion future well assured.
And this you'll see (smartening up the traffic
on the avenues), a 1956 Chrysler Imperial, a beautiful
purring car with push-button transmission.
Nosing in on both pages here,
the two-door sedan, gold and white.
This page: Marked with two newly established
fashions, the suit of Glen plaid, its jacket newly
cropped. (Under it, a yellow silk gilet.) By Ben Reig,
of yellow and grey wool, about $235. Bonwit Teller;
Julius Garfinckel; Neiman-Marcus. Milan straw hat,
from Hattie Carnegie. Bienen-Davis bag, and
Wear-Right pigskin gloves: Bonwit Teller.
Facing page: One of the smartest coats
a woman could own, black and white
Glen plaid—strictly, elegantly cut.
By and at Hattie Carnegie,
of British woollen, about $295.
The coat and Hattie Carnegie
linen hat: Hutzler's;
Sakowitz;
I. Magnin.



Long future in fashion: pale coats

They'll hardly know what a coat hanger feels like—these coats, this year. In pale colours, with narrow but unconfining cuts, they're fashion now at any point on the compass; and they'll scarcely be done with spring dresses when they'll board ship or Constellation for summer travels abroad. *Facing page:* Coat enough, fashion enough, to cover city-country-travel schedules for a month of months. In blond wool fleece, $90. By Lilli Ann, at Bloomingdale's; The Broadway. Gloves by Superb: Bloomingdale's. Lilly Daché hat. Rosenstein bag: Bergdorf Goodman. The transportation here: the smart new 1956 Pontiac Starchief, featuring a transmission that makes gear-shifting so much velvet. Model here: the four-door hard top, in sandalwood and beige. *Right, above:* The new paleness, in tweed—a flax-coloured coat that cuts a smart figure in town or township. In Anglo wool tweed, about $100. By Monarch, at Russeks; Wm. H. Block. Emme hat. Josef bag: Lord & Taylor. *Directly right:* A coat with mixed motives—it's hard to say whether fashion, or flattery, is its chief purpose in life. Primrose yellow Berriege wool, with a basket weave; by Jablow, about $155. Bloomingdale's; Joseph Magnin. Lilly Daché hat. *This page:* The fashionable paleness—in automobile form. It's the 1956 De Soto Firedome in two pale tones of grey, and with the news of push-button transmission.

PRIGENT





America's next little-evening favourite:

navy-blue chiffon

Very sound limb we're going out on, above. This kind of fashion—a casual look in a feminine fabric—has a long history of success with American women. Suits our lives; suits our looks.
Here, the newest 1956 version: navy-blue chiffon, handled as easily and good-humouredly as gingham; the casualness cut right into the dress itself—a shirtwaist top, perhaps—or added, via a sweater or a sweater-y jacket.
This page: North wears a navy-blue silk chiffon dress with a good deal of shirred fullness in the skirt, a low-cut, draped bodice (upheld by tiny straps), a gleam of satin piping at the waist. Over it, a satin-piped jacket of navy-blue worsted jersey that you'd wear buttoned at cocktail time, open (or not at all) later on.
By Herbert Sondheim; about $155. Bergdorf Goodman; L. S. Ayres. South's navy-blue silk chiffon dress: banded with satin at the high neckline, sleeveless under a navy-blue cashmere sweater trimmed with two satin bands ending in bows. By Branell; about $185. Jay Thorpe; I. Magnin.
Facing page: The shirtwaist romanticized for late-day and later—navy-blue silk chiffon, topping off navy-blue silk shantung; white silk organdie collar and cuffs. By Rudolf; about $155. Henri Bendel; Hudson's; Marshall Field.





MEDICAL AVANT-GARDE

Lasker Award winners who later won the Nobel Prize

The crowded medical history of the last ten years may be tabulated by the signal achievements of the seventy-odd winners of Lasker Awards. (Of those winners, eight later received the Nobel Prize.) Like the red line that lights up the guide maps in the Paris subways, the golden Winged Victories given by the Lasker Foundation illuminate advances made in research in medicine and public health. The Foundation helps to finance, publicizes, and encourages medical research. This joint project, started by Albert D. Lasker (who was, undoubtedly, the grandfather of American advertising as an industry), has been carried on alone since his death by his wife, Mary, a soft-voiced, pink and white, pretty woman, addicted to statistics and the widespread stimulation of medical research. *(Continued on page 200)*



DR. VINCENT DU VIGNEAUD, a brilliant American biochemist with a spruce, glinty charm, has been associated with a succession of striking breakthroughs in medical investigation—most recently, the isolation of two hormones of the posterior pituitary gland. In 1948 he won the Lasker Award for his biochemical studies on transmethylation and his contributions to the chemistry of biotin (Vitamin H) and penicillin. For his studies on biochemically important sulfur compounds and for the first synthesis, with his colleagues, of oxytocin, a posterior pituitary hormone that sets up contractions of the uterus in childbirth and causes the ejection of mother's milk, he won the 1955 Nobel Prize in Chemistry. A white powdery substance named from the Greek word for "rapid birth," oxytocin is the first polypeptide hormone ever made in the test tube. (Polypeptides are made of amino acids, the building blocks of protein.) Vasopressin, a second pituitary hormone isolated by Du Vigneaud and his colleagues, stimulates blood pressure and functions as an anti-diuretic. With a fine-cut mixture of preoccupation and understatement, he said once, of his explorations of the pituitary, "I think you will grant me that this little gland possesses a rather imposing array of biological activities."



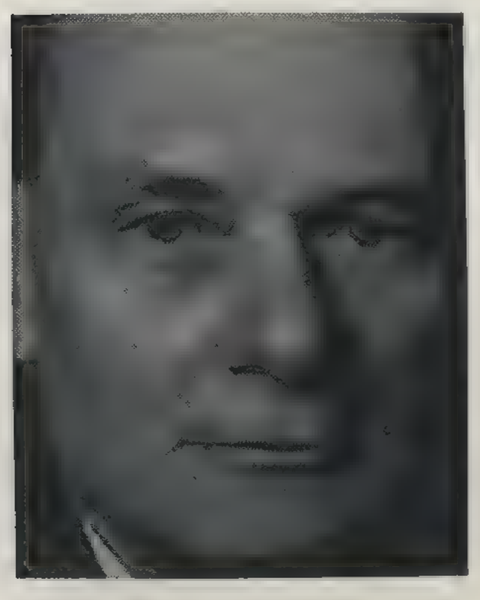
DR. CARL CORI gave the medical profession its first clue to understanding the basic metabolic defect that creates diabetes, and the nature of insulin therapy. Working at St. Louis' Washington University with his wife, Gerty Cori, he traced the complicated process by which carbohydrates are stored in the body and converted to usable sugar. Insulin, they found in the course of their study, nullifies the action of a specific pituitary element which—in a diabetic metabolism—shuts off the proper processing of carbohydrates and sugars. For their isolation of the enzyme which instigates the sugar cycle the Coris were awarded jointly one-half the Nobel Prize for 1947; the other half went to Dr. Bernardo Houssay, whose researches expedited the Coris'. Although they have worked as a team since their lab projects at medical school in Prague, some honours, including a Lasker "Victory" in 1946, have gone to Carl Cori alone. In the history of the Nobel Prize they were the third husband-wife pair to win it. The others were, of course, Pierre and Marie Curie and Irène Joliot-Curie (Madame Curie's daughter) with Frédéric Joliot-Curie. A young hope for continued proof of the powers of heredity exists in the person of 19-year-old Tommy Cori; career undecided.



DRS. EDWARD C. KENDALL AND PHILIP S. HENCH scooped up, in 1949, the Lasker Award and, a year later in 1950, the Nobel Prize—Kendall for his work in the chemistry of cortisone, and Hench for clinical observations on patients who had arthritis. Dr. Kendall, then a biochemist with the Mayo Foundation, isolated from the adrenal gland a steroid which he called Compound E; later it was renamed cortisone. Dr. Hench, of the Mayo Clinic, observed that pregnant arthritics and arthritics who had jaundice lost, temporarily, the symptoms of arthritis. At that time those patients had a high natural proportion of Compound E. In 1948, Kendall, Hench, and their associates proved cortisone the first true alleviation for arthritis; its descendants are comfort to the world's arthritics.



DR. JOHN F. ENDERS, a Harvard bacteriologist with a special interest in the field of immunology, released the starting pop in a chain reaction of new thought climaxed by production of the Salk antipolio vaccine. With two colleagues, Dr. Thomas Weller and Dr. Frederick Robbins, Enders grew the first polio virus produced in non-nervous tissue cultures; previously it grew only in the nervous systems of men and primates in a form too deadly for vaccine. These men also laid the basis for an assembly-line technique for quantity production of virus which provided fuel and raw material for the subsequent researches of Dr. Jonas E. Salk and an unnumbered lot of other scientists studying virus diseases. For their work Enders, Weller, and Robbins received the Nobel Prize for 1954; before that Enders had won a Lasker Award.





DR. SELMAN A. WAKSMAN, an easy-talking microbiologist, who reads Pushkin, Byron, and Poe, pioneered the discovery of antibiotics, especially streptomycin, the first which attacked organisms that resist penicillin, and the first drug of any kind capable of combatting tuberculosis. His work (mainly at Rutgers University) has been curiously interwoven with the achievements of Dr. René Dubos, who did the groundwork for modern antibiotic research; together they won a Lasker prize for 1948. Dr. Dubos' initial break-through, however, was similarly interlocked with the theory of competitive aggression among microorganisms—a kind of class struggle among microbes of which Dr. Waksman was a prime advocate. In 1952, a Nobel Prize went to Waksman; his findings—literally and figuratively—furnished the friendly microbe for a new rich stream of additional antibiotics.

DR. HANS ADOLF KREBS, a professor at England's University of Sheffield, deals—as the Coris, Du Vigneaud, and Kendall do—with the cryptic ways of internal chemistry. For his elucidation of the Krebs citric acid cycle, one of the body's most important processes of converting food to energy, he won in 1953 both the Lasker Award and, later, one-half the Nobel Prize. The other half went to a former schoolfellow, Dr. Fritz Lipmann, of Harvard, who identified coenzyme A, an important agent in the Krebs cycle. In essence this cycle defines steps in the breakdown of sugar, fat, and protein; one of the resulting chemicals, pyruvic acid, combines with oxaloacetic acid to form citric acid and carbon dioxide. In a continuing series of changes, pyruvic acid oxidizes to form carbon dioxide; eventually oxaloacetic acid reappears to combine with a new speck of pyruvic acid and start the whole circuit again. With each round, energy flows into the cells of the body. In somewhat the same way recognition of the Krebs cycle has released a new flow of research on cellular metabolism.





DR. MAX THEILER, a slight, quiet man with an inquisitive face and long solemn jowls as rumpled as a bloodhound's, developed the first effective vaccine for yellow fever, used—so far—on more than 50,000,000 people, including 8,000,000 men in the Allied forces during World War II. Although Theiler created the vaccine in 1936, both the Lasker Award, in 1949, and the Nobel Prize, in 1951, came long after the fact. When it originally became known that the cause of yellow fever was a virus, experiments towards a vaccine had to be done on rhesus monkeys, the most expensive of laboratory animals. Theiler found that he could transmit the disease to mice, the cheapest and most plentiful; and by a dogged program of trial and error involving numerous tissue cultures and chicken embryos, he "tamed" the virus to a point where it could safely be used to make vaccine. Now director of the Rockefeller Foundation Virus Laboratories in New York, Theiler is the centre of a many-legged sleuthing operation aimed at cataloguing other tropical viruses. A prodigious reader—mainly of history and philosophy—he talks with refreshing simplicity, especially about his work: "I like my job, and I have a wonderful time doing it."





KERTÈSZ

LIVING WITH THE GREAT

Treasures in the New York house of Mr. and Mrs. David Rockefeller

Behind the dark red brick simplicity of their Georgian house, Mr. and Mrs. Rockefeller live with their six attractive young children and a variety of other treasures, noble English furniture, exquisite china, a famous Cézanne, a Manet of extraordinary quality, a small choice Pissarro, a still Seurat, a Gilbert Stuart which belonged to Mr. Rockefeller's father, John D. Rockefeller, junior; and, curving along the stairway wall from the first to the second floor, charming water colours of Paris by Arthur B. Davies; from the second floor to the third hang Japanese prints. (The water colours and the prints were collected by Mr. Rockefeller's mother.) By contrast to all this there is sometimes in the afternoon at the bottom of the stairs, a blue canvas pram, part of the comfortable family atmosphere of this house. Reproduced here and on the two following pages are photographs of some of the Rockefellers' paintings and the rooms in which they hang.





With an engaging disregard for plan and period, the Rockefellers have divided their pine-panelled English living room into two more or less separate entities—a flowered chintz section centering around the fireplace with a large Thomas Sully portrait over the mantel and, above the informal sofa, Manet's "Still Life with Brioche," which a great museum director once called, "the most beautiful painting I have ever seen." Dominating the other and far more formal end of the room (crimson damask) there is the brilliant, red-vested boy by Cézanne, which Mr. and Mrs. Rockefeller have given to the Museum of Modern Art with the understandable proviso that they may live with it as long as they like. (The painting hung at the museum all last summer.) On the wall at right angles to it is a gentle Seurat, blue and remote. The photograph on the piano is of John D. Rockefeller, junior.

IN THE LIVING ROOM: CÉZANNE'S MAGNIFICENT "BOY IN A RED WAISTCOAT" (ABOVE) AND (BELOW) A NOTABLE MANET



IN THE MASTER BEDROOM, "PORTRAIT OF PENELOPE HOWARD"







ROCKEFELLER TREASURES *continued*

IN MORNING ROOM, GILBERT STUART

PORTRAIT OF GEORGE WASHINGTON





KERTÈSZ

JAPANESE PRINTS ON THE CURVED STAIRWAY; TIGER AT THE TOP

A sense of serenity lies over all the rooms of the Rockefeller house, serenity maintained perhaps by the calm of practically all the paintings, the water colours, the prints. Only Toyokuni's plunging, fat-tailed "Tiger and Bamboo" snarls with an orange glow in the upper hall; in the diverting string of Japanese prints are some small introverted rabbits, a cat spiralled around a bowl of goldfish. Nothing could be less intense than the palely green, but not loitering "Portrait of Penelope Howard," a young English girl with a bird perched on her finger. It hangs in the master bedroom near a handsome English tallboy of burled walnut, made in the early 1700s. The peace of the small morning room with the garden just beyond is held by the Gilbert Stuart portrait of George Washington, by the relaxed and amiable clutter of small treasures—Meissen and Chinese figures; Bow candlesticks crowd the telephone on the satinwood desk. On the walls is a series of six painted wood panels by an unknown painter in the style of that famous painter of birds and animals, Jean Baptiste Oudry; against a rather bright greenish blue background, a spotted hound panting after unknown quarry; and a bird of prey with a beak enormously long. Everything somehow belongs together, the pram, the Stuart, the Cézanne, the tiger, the Manet peaches, the six children—everything and everybody settled down to living together.



FRANCES McLAUGHLIN



Silk tweed: calendar-free

Silk tweed suits, a new fashion you'll meet whipping around the calendar this year—beautifully at home in every month of the year. *Above:* Town suit, charcoal grey, pocketed hip and shoulder—the jacket, a cropped cardigan. Under it, a cowled white chiffon blouse. By Pattullo-Jo Copeland, of Italian silk tweed, silk chiffon. About $275. Costume, Coblentz bag: Saks Fifth Avenue. Costume, also Julius Garfinckel; Sakowitz. Black silk and velvet poppied toque, from Lilly Daché. *Opposite:* Another season-traveller—a fitted suit with the current shorter jacket, white linen collar and cuffs. By Paul Parnes, of Italian black-and-white silk tweed, about $155. Bonwit Teller; Hudson's; Frost Bros. Maline-wrapped straw hat: Irene of New York. *Scene:* 1025 Fifth Avenue, in the glass-tunnel entrance designed by Raymond Loewy.

FRANCES MCLAUGHLIN



More silk tweeds These also, calendar-free fashions; when they've unshouldered winter coats, they'll proceed on their own, smartly, on any fine sunny day. *Above:* Cut freely, black-and-white silk tweed suit, the jacket (about as long as is smart now) crisped with white linen. By Dan Millstein, about $100. Lord & Taylor; D. H. Holmes; I. Magnin. Gloves, by Wear-Right, also Lord & Taylor. Tambourine hat: Hattie Carnegie. *Opposite:* For luncheon now—meet it later at an early summer wedding: sheath, jacket, black-and-white Ducharne silk tweed. By Larry Aldrich, about $135. Costume and J. Mas bag: Bergdorf Goodman. Costume, also Hutzler's; Marshall Field. Hat: Irene of New York.

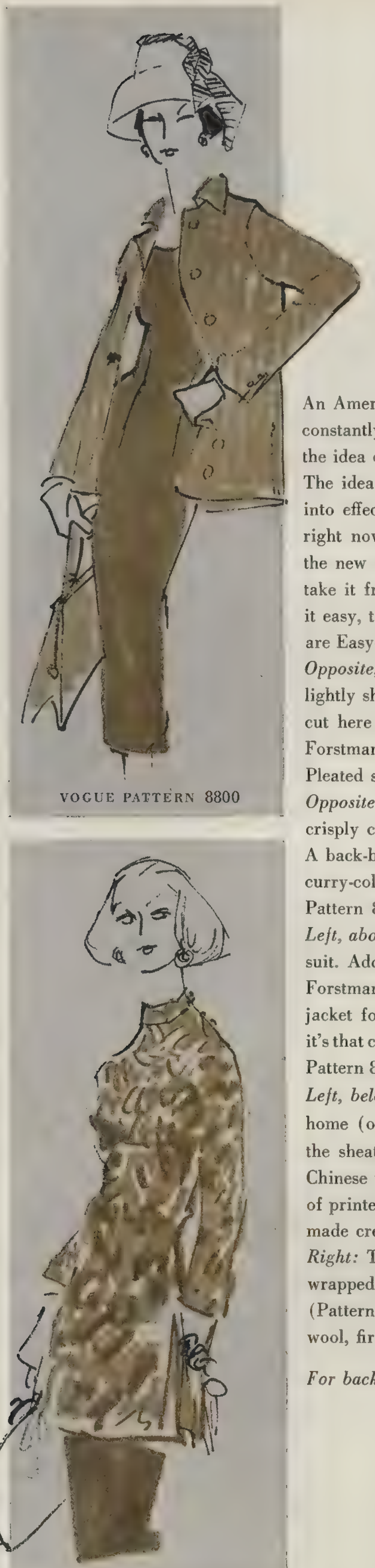



VOGUE PATTERN 8798

Vogue Patterns
for the
newest
separates:
the sheath, plus


VOGUE PATTERN 8801

VEVEAN



VOGUE PATTERN 8800

VOGUE PATTERN 8802

An American invention—and one that's constantly being improved upon: the idea of dressing by separates. The idea for 1956, ready to put into effect on sewing machines right now: separates based on the new sheath dress—you can take it from there (and take it easy, too, because all these are Easy-to-Make Patterns).

Opposite, left: Starting point—the lightly shaped, almost seamless sheath, cut here in soft curry-coloured Forstmann woollen. Pattern 8798. Pleated straw cloche, by Gage.

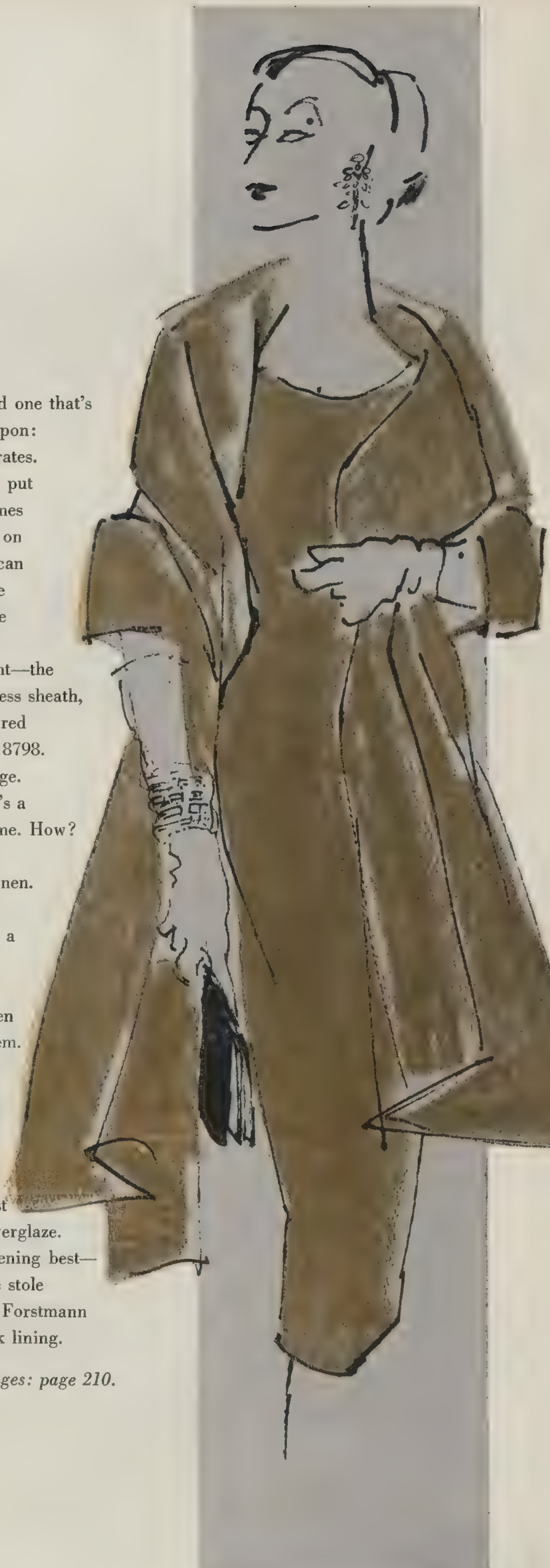
Opposite, right: Suddenly it's a crisply casual all-day costume. How? A back-buttoned top of curry-coloured Moygashel linen. Pattern 8801.

Left, above: Now it's nearly a suit. Added: pale curry Forstmann wool tweed in jacket form, to button (when it's that cool) from neck to hem. Pattern 8800. Hat, by Gage.

Left, below: For dinner at home (or at *their* house), the sheath with a side-slit Chinese top (Pattern 8802) of printed cotton by Everfast made crease resistant by Everglaze.

Right: The sheath at its evening best—wrapped in a big handsome stole (Pattern 8786) of the same Forstmann wool, firmed with a stiff silk lining.

For back views, sizes, yardages: page 210.



VOGUE PATTERN 8786



FRANCES MCLAUGHLIN

Crystal, silver, fine china, and a new American phenomenon—fine cooking, out of a can

CONNOISSEUR ON CANNERY ROW

By Rosamund Frost

If you haven't used canned, shelled chestnuts for stuffing; if you haven't used frozen soup to start a soufflé; if you haven't used canned mushrooms mixed into a cocktail spread, then you're missing something: a gleaming row of even-tempered chefs. When I was a child the sight of a tin can conjured up visions of an unkempt race of migrants in broken-down Model T Fords who not only "lived out of cans" but left their camp sites littered with them. Now the shining steel-and-tin can, shown opposite—and flamboyantly out of context, is a primary source of really good food because it contains, besides a range of mouth-watering ingredients, a time capsule eliminating hours of paring, chopping, boiling, and straining, as well as countless square yards of clutter and storage space in streamlined, smaller-than-you-think kitchens. Last year, for example, American cooks stripped the tops off 28,470,000,000 cans, short-cutting an estimated 35,000,000,000 work hours.

The race from field to kitchen, now supervised by food chemists, who calculate the exact moment when a kernel of corn, or of anything else, ought to be popped into its vacuum pack, can no longer be won by home preservers, for most canneries stand squarely in the middle of their produce. And the average kitchen garden will not, as yet, grow a pineapple and a Delicious apple in the same small patch. Nature herself has been regimented for speed; entire crops are trained to ripen simultaneously, to be mowed at a single swathe; fruits, by some mystic plan, to grow all one size; and string beans to give up their native Grecian bend for greater symmetry and easier packing. Peas submit, before canning, not only to the pricks and pinches of outrageous fortune but of a Tenderometer.

Most important of all is the fact that many canneries employ panels of specialists who think of what goes to the table, experimenting and evaluating in testing kitchens to make food from the can as good and as useful as possible.

AUTOMATION *from shelf to table. Perhaps chicken gumbo soup, tinned—thirteen ingredients, four hours' work, simmered down to four minutes over a small blue flame. This tin, actually of steel with a tin coating, by the American Can Company. Antique Wedgwood plate, from Josiah Wedgwood. Reed & Barton's "Silver Sculpture," sterling silver place setting for six; $34.75, tax inc. (For details, see page 206.) "Patrician" crystal goblets, imported from Austria, by Lobmeyr. These, from Georg Jensen.*

For an amateur cook or an experienced one with not very much time, canned food makes a professional beginning for even a party meal. (The contents of the can should be regarded merely as an ingredient.) On this page is a quick run-down of wizard wheezes, all starting with something from a can, and on page 207 are fifteen recipes with the same beginning.

Warning: The intelligent cook is a tasting cook who improves as she goes along, supplementing sherried soups, for instance, with a fresh splash of sherry since the sensitive overtones of liquor are diminished by the canning process, and stepping up the allure of canned vegetables (purposely left rather bland) with added seasoning.

SOUPS: Among the best are the frozen concentrates. Cream of oyster plus more heavy cream, a pat of butter in each plate and a little pepper, white or freshly ground black, seems worthy of the cook on a Tidewater plantation. Frozen shrimp soup and, in fact, most of the concentrates are vastly improved with a spoonful or so of whiskey, less banal than sherry, and a fast spattering of paprika, which *looks* nice. Cooking down these soups can produce excellent sauces and timbales (two recipes on page 207), but watch out for extra saltiness and compensate for it elsewhere in the recipe.

FRUITS: This same business of cooking down works very well for canned fruits put up in light syrup. Add in the process whatever flavouring seems in order—grated fresh orange peel, perhaps, or ground ginger, cardamom, almond paste, Zest Morestin, cognac, or Cointreau. When the juice thickens almost to the jelly point, pour it over the fruit disposed in shallow tarts; to get a caramelized effect, run these quickly under the broiler.

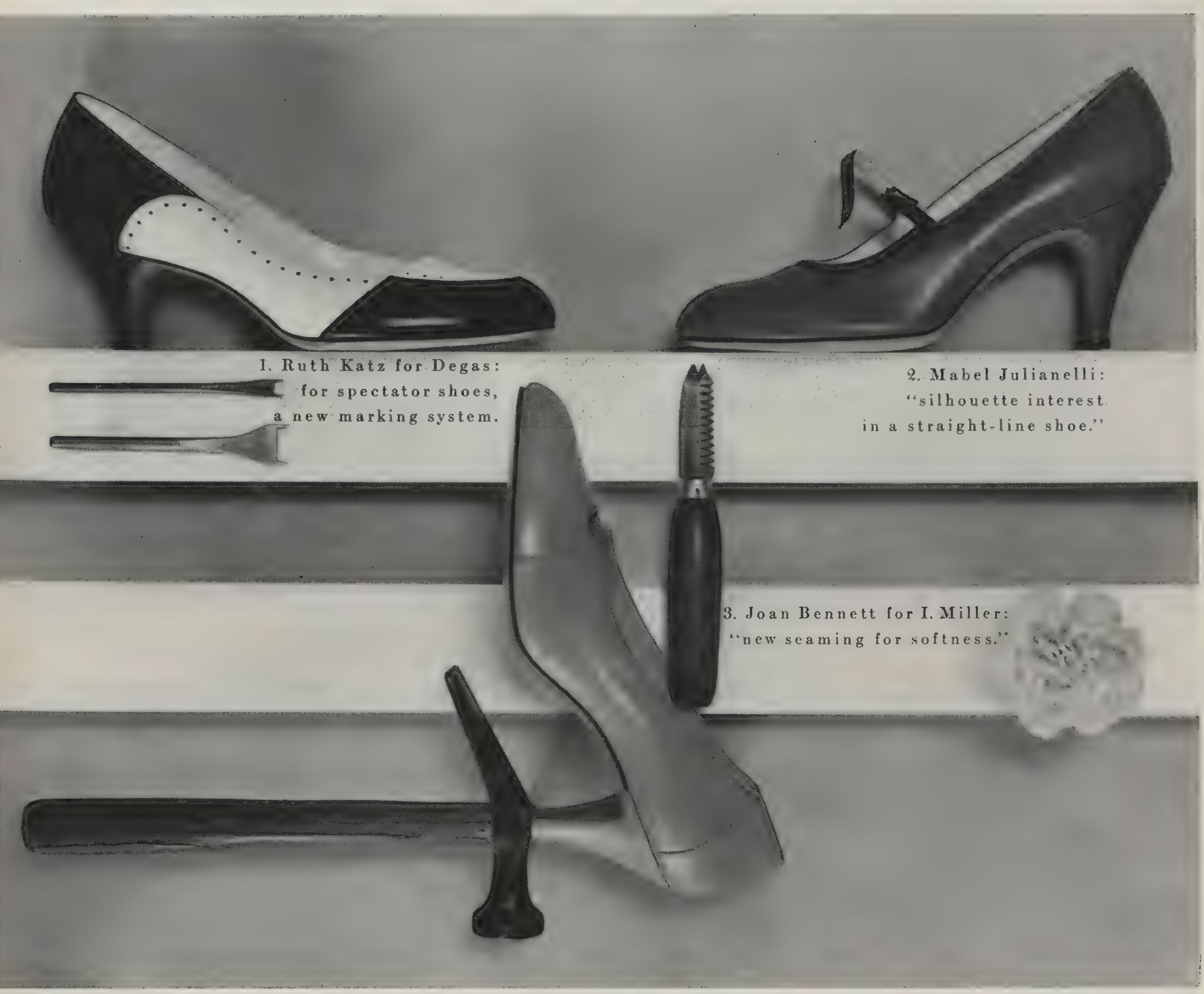
Similarly reduced and improved on, frozen juice concentrates make excellent dessert sauces, especially when combined with whipped cream or a soft boiled custard. Pistachio nuts *(Continued on page 207)*

American corsetry-progress— in colour

As reported earlier: corsetry, now, in a range of flowery colours. Newly light, too, as also noted—each weighs hardly more than a handful of roses. *Above*: A mere nine ounces of all-in-one—and it's all a pretty new petal pink. Entirely nylon (power net plus taffeta plus lace), with a strapless brassière, a bit of wiring, and only the barest minimum of boning. By Lily of France. $22.50. At Saks Fifth Avenue. *Below*: Blue nylon chiffon all-in-one, embroidered in white, moulded to slenderness by a very influential back—of elasticized nylon. Fastens, sleekly, down one side. By Formfit. $13.50. Bloomingdale's.

PAUL HIMMEL

Now, two primroses and some fresh lilac—from a whole field of flower-coloured corsetry by Hollywood-Maxwell. *Left:* All-in-one that's all news. It's primrose yellow, cut three-quarter-length—and that's the length that a good many women have been looking for. Takes in the hip*bone*, but leaves slender hips free to take care of themselves. Of nylon lace and elasticized Daeron; detachable straps. $15. This will be in the shops next month—round about March 1. *Above:* Brassière-news in lilac nylon lace—a satin band underlines the bosom and curves up to form the shoulder straps (accomplishing a softly lifted line). $7. The matching garter belt of the lace plus satin with Lastex, $5. *Below:* Another primrose—this brassière of nylon lace with a perfect V neckline. This, $6. *Brassières and garter belt:* all at Best's: The Broadway.



1. Ruth Katz for Degas:
for spectator shoes,
a new marking system.

2. Mabel Julianelli:
"silhouette interest
in a straight-line shoe."

3. Joan Bennett for I. Miller:
"new seaming for softness."

HERBERT MATTER

1956 shoe-news-makers:

from 11 American designers,
shoes made especially for
this Americana issue of Vogue



4. Josephi for Delman:
the point, pin heels.

5. Marian Woods
for Newton Elkin:
for opera pumps, new openings.

Here, for February and on, the Americana shoes: they're fresh off the workbenches—*so* fresh the tools of the trade are still alongside. 1. Spectator shoes made their comeback last year--and this is the kind of handling that will keep them strongly in 1956 fashion: re-arrangement of colour patterns, perforations where you'd least expect to see them. Here, from a "young" house, neatly rearranged black and white calfskin, with serpentine punch work. $15. At Saks Fifth Avenue. 2. The need for a "not too tailored" town shoe started the creative process. Mrs. Julianelli's next step: to buckle a straight-sided shoe across the instep, run the strap halfway around. Hubschman calfskins: black, amber. About $27. Lord & Taylor; Famous-Barr. 3. Comfort was the object here, and beauty came along with it. Four balanced seams support the shoe leather, leaving the back seam-free and soft enough to crush in the hand. With calfskin of a supple orange-rind consistency—palest orange-rind colouring, and a white strip showing at the top. $29. I. Miller.

4. These are the thinnest heels in America today. They're invisibly braced for strength, look their beautiful best in this kind of delicate balance: pinpoint heel, pinpoint toe, and a straight line between. Brilliant, in an emerald green slipper satin. $35. At Delman. 5. Development in shoe cross-breeding: opera pumps with sandal-like openings—done this way. Marian Woods's design for minimal openness: pare the body of the shoe lower and float it on a semi-detached strap. Of calfskin, blue and black. $26. Lord & Taylor; Sakowitz.



6. Beth Levine for Herbert Levine:
suède-soled moccasins—
with high heels (see above and below).

7. Margaret Clark
for Margaret Jerrold:
for a satin shoe,
new wrapping.

8. Evelyn Liparé:
new sandalling—
fitted like an opera pump.

6. American ingenuity: the classic moccasin sewn of one piece of brown suède, the sole soft, the heel high. Original? A patent's been applied for. To wear, indoors, with a tweed dinner skirt; outdoors, daytime—but not daily. $10. Jack Schaefer; Harzfeld's.
7. The accomplishment, here, was making a silhouette change (slanting one side of the shoe forward) that changes everything—the shape of the toe, the way the pale-blue satin drapes smoothly across it. $22. At Lord & Taylor.

8. Evelyn Liparé's idea: to give a shoe the lightness of a sandal, the fit of an opera pump. Means to the end: an open space over the toe, a sandal's adjustable heel-strap (which leaves another open space). In red calf-skin, by Gallun: $33. Made to order, at Bonwit Teller.
9. The excellence of this tailored flat shoe starts with the leather—a new kind of durable plush calfskin with non-directional nap. White stitching traces the shoe's silhouette in double lines up to the toe (the wood last shows exactly where). Of olive-green leather, by Donovan. $39. At I. Miller; Neiman-Marcus.
10. From the front, this shoe could be opera pump; back view, it's definitely sandal—there, the heel silhouette rises to a flattering peak. Another good combination: beige calfskin, black patent leather. $30. At Bonwit Teller.
11. A soft little country shoe made for country clothes (both, Claire McCardell specialities): it's built close to the ground, cut low on the sides, and held on with a long, long strap. Red Allied kidskin. $11. At Lord & Taylor.

1956 shoe-news-makers *continued*

9. David Evins:
American tailoring,
a new kind of plush.

10. Vincent DeLiso for Palter DeLiso:
the sandal—from another viewpoint.

11. Claire McCardell for Capezio:
Sports-car silhouette?
Long hood, low sides.

HERBERT MATTER



Beach plums: native American fashions

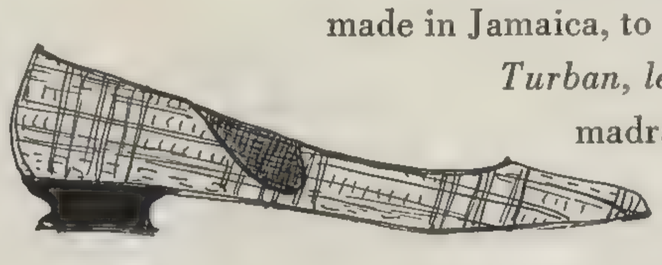
For the world's most restless natives—the travelling Americans—these new resort clothes, incorporating ideas from every sunny spot on the globe. The sizing is 100 per cent American, however—the kind of fit that's made American figures famous.

Bathing suit, opposite: A maillot that knows its business—swimming, sunning, looking beautiful. Ink-black sweater wool, cut high at the neck in front. By Gernreich-Westwood. About $20. Lord & Taylor; Burdine's; Joseph Magnin.

Hat, above: Straw platter of straw fruit—made in Jamaica, to wear here, there. $14.

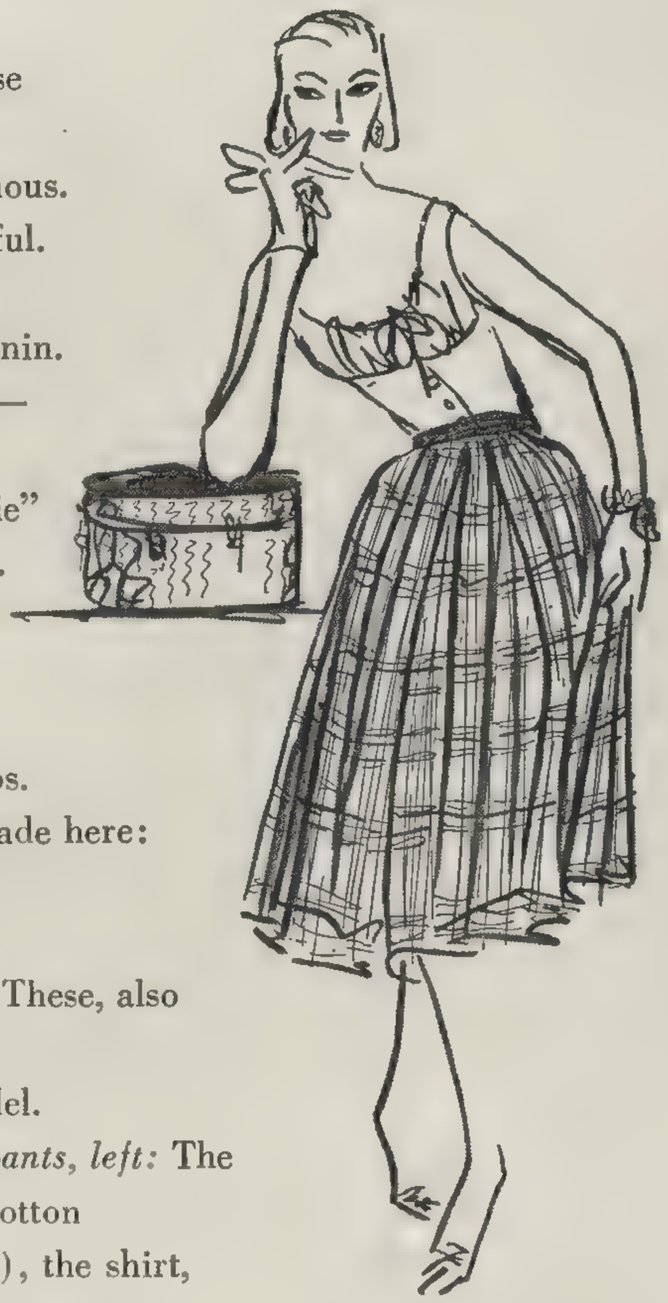
Turban, left: Sewn of Jamaican "head tie" madras, for windy beach or MG. $10. By Jamaica House. At Henri Bendel.





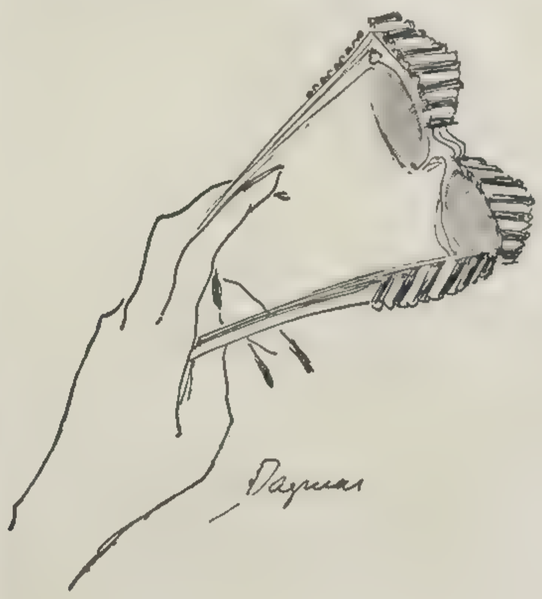
Shoe, above: Spool-heeled madras slipper (matched to the skirt, right); by Capezio, $11. Lord & Taylor; Halle Bros.

Blouse and skirt, right: Gathered together, here; made here: a pink poplin blouse, $17, and a red and green India-madras skirt, $35—both, designed by Trigère, and a cut above the average. These, also by Jamaica House. At Henri Bendel.



Shirt and pants, left: The tapered hems, slit for fit. Of cotton (a Fuller fabric), the shirt, clear turquoise, $6; the black pants, $5. By Phil Rose of California. At Macy's; The May Co., Los Angeles.





Sun glasses, left: For heavy duty—with awning-striped blinkers. By Schiaparelli. $27.50, at Meyrowitz.

LEOMBRUNO-BODI





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3

4

For the smart woman with the fine-boned figure, the woman who *wasn't* created equal (in arm length, hem length, length from neck to waist) : junior-sized clothes that give her a full share of 1956 fashion. These could make a day-and-dinner wardrobe to wear till the hot weather. **1.** A navy-blue silk shantung sheath—like all good miniatures, faultless in every detail. Velvet margins drawn around the neck and waist. $23; by Tailored Junior. **2.** A daily sheath of polka-dotted silk, to wear with or without the white-linen hoop collar. Navy-blue and white silk; junior-size dots. The dress, $25; by Craig Casuals. The banded beret of white shiny straw: by Madcaps. **3.** For little evenings, a basque-bodiced dress of red silk shantung—the cut, in this colour, a bright choice for a small woman. In a spatter print: $30. By Pat Hartly. **4.** A tweed costume, cut to the irreducible minimum—in the bolero, in the bare-necked, short-sleeved sheath. The tweed, a grey cotton-and-silk mixture. The white cupcake-paper collar, actually detachable white linen. Costume, $70; by Junior Sophisticates. Straw beret: Madcaps.

Americana miniatures:

8 fashions on a junior scale



5 6 7



8

5. Definition of a junior-size shirt sheath: bloused just enough, sleeved just enough, with a waistline that doesn't miss the point. In blue cotton-and-Orlon (by Fabrex) with limitless wearing properties, well-spaced white polka dots. The dress, $20; by Natlynn Junior. A good touch: the polka-dotted bag. **6.** Straight-lined costume: the shortest, smartest distance between neck and hem—and between home and abroad, if you're travelling. The coat and the skirt, of grey wool flannel; both lined in beige silk. Costume, $60; by Bardley. Craning out of the coat, belted into the skirt (an amber belt, maybe): high-necked white Orlon sweater, by Boepple. The striped handkerchief scarf, by Burmel. Van S handbag. **7.** A bolero costume with everything pointing toward the waist: the plunge of the neckline, the flare of the skirt. The outstanding quality: navy-blue cotton-and-silk (Fabrex fabric). Costume, $30; by Youth Guild. Bag, by Ingber. **8.** A shirtwaist dress, replete with pleats (for a neat figure that can take them with composure) and coolly composed of rustling beige Orlon-and-silk. $30; by Sportlane Deb. *All fashions (all in junior sizes), all accessories: Best's.*

LEOMBRUNO-BODI

GOSSIPY MEMO ON TRAVEL

Contrast is an asset of travel in the United States: the astonishing change from beige-silver deserts to green mountains, from sea-crashed coasts to gently elegant country, all pruned.

For wild, dry beauty there are the plains of Arizona. Rancho de la Osa, a short sixty-mile drive southwest of Tucson, is a huge ranch, run "with the object of making Eastern people comfortable during their stay in the West." It takes only thirty-five guests, and to make sure they will be congenial, they must be recommended. (These have included Henry Morgenthau, junior, Adlai Stevenson, and Justice William Douglas.) Bordered by the Papago Indian Reservation and Mexico, La Osa is a port of entry for Mexican cattle; guests may help drive them over the border into corrals where they are weighed and branded. The hunting is good—quail, rabbit, coyote—and of course, the country is marvellous for riding. There are horses to suit every kind of rider, even small children. The ranch's stucco guest cottages (they look like adobes) with bedroom and living room, cost from $110 a week a person; in the main house, which has a sunny patio with outdoor fireplace, rooms start at $100 a week. Write to Mr. Richard Jenkins, Rancho de la Osa, Sasabe, Arizona.

The Overseas Highway skims the Florida Keys from Miami to Key West, replacing the former peace with people. However, there are still a few hideaways, where fishing and yachting are pursued in relative privacy. On Key Largo, there is the Ocean Reef, a hotel with cottages, a new golf course, a yacht base, and, of course, all fishing requisites, guides and boats. On Marathon, there is an extremely attractive motel, well off the highway, called Buccaneer Lodge. The main building protects a terrace that looks toward a swimming pool and palm-bordered beach. Each cottage has a bed-sitting room, dressing room, bath, screened porch, and is air-conditioned. One of Florida's famous guides, Captain Harry Snow, who is booked months ahead by knowing fishermen, lives on Marathon.

To play the championship golf courses around Monterey, California (their thrilling over-ocean holes—the eighth on Pebble Beach, and sixteenth on Cypress Point—are world-known), one can stay expensively and with great luxe at Del Monte Lodge, set in the pines and cypresses of the Del Monte Forest. Right next to the Del Monte Golf Course is a delightful motel, the Mark Thomas Inn, where a studio room with fireplace and king-size, extra-long bed costs $14 a person, European plan.

For skiing in mountainous New England (it is fun in the spring when the sun gets warm) there is Stowe, Vermont, at the highest point in the state, Mt. Mansfield. Several young couples from Boston and New York have abandoned city lives to live there, run inns and guesthouses (so do the Trapp Family Singers) and enjoy a wonderful way of life. Mr. and Mrs. John Chambers took over Ten Acres Lodge, a renovated farmhouse painted barn red. Mrs. Chambers, once M.F.H. of the Dedham Country and Polo Club, now is chef supreme for the lodge. Donald Scholle and Richard Hood (whose father was Raymond Hood, one of the architects of Rockefeller Center) built a handsome wood and shining glass ski lodge, Top Notch, with a huge round fireplace in the centre of the living room. Mr. and Mrs. Denning Duer Miller (his mother was Alice Duer Miller) run Edson Hill Manor, once the private ski lodge of Mr. and Mrs. Verner Z. Reed. On nearly five hundred acres they have their own practice tow rope, a large network of well-kept trails. Mr. Lawrence T. Hess, an architect, built fresh from the ground up, his ideal ski lodge, Stowehof. It resembles a Tyrolian chalet, the roof, a lawn of grass. There is also a summer swimming pool. Rates at all of these places range from about $8 to $18 a person with breakfast and dinner—one lunches at mountaintop cafeterias. Usually, one must be recommended by someone who has been there before.

There is a Nevada of floor shows, gambling, and divorce, and a Nevada of wide plains and snow-capped mountains that attracts hunters, skiers, fishermen, and artists, where the lawyers are too busy with mining and cattle interests to handle a divorce. The skiing is superb at the new Reno Ski Bowl on Mt. Rose (so are the charcoal-broiled steaks at Christmas Tree Inn just below the slopes). One of the really pleasant places is the Flying M E at Franktown, a small ranch run as a private house for well-liked guests by Mrs. Emily Wood who came from the East. In the long, low wooden house, shaded by huge trees, flanked by stables, there are nine rooms ranging in price from $85 to $145 a week. Meals are served at one table, keeping the house-party air.

The historic houses of the South, set in their magnificent gardens, are ablaze with dogwood, Judas and fruit trees during the spring tours. Starting in Mississippi, the second of March, one may visit the houses or plantations around Natchez until the thirty-first. From March 6 to 14 there is a Garden Symposium at Williamsburg, Va., with talks by great gardening experts in the midst of the seventy acres of eighteenth-century gardens. From March 11 to April 8 Charleston opens up its smart private town houses, dating from 1712 to 1840. Historic Garden Week in Virginia, from April 21 to 28, takes in 225 private houses and their lilac and boxwood formal gardens all over the state from Monticello to such graceful James River plantations as Shirley, Berkeley, and Westover. The Maryland House and Garden Pilgrimage runs from April 25 to May 6; and the tour includes not only old houses in the rolling fox-hunting countryside, but also some fine modern houses in Baltimore. For further information and accommodations, write to the Garden Club of America, 15 East 58th St., N. Y. 22. (*Continued on page 203*)



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White Stag Mfg. Co., Portland, Oregon

1956 AMERICAN FASHION: WHAT IT TAKES

(Continued from page 129)

New beiges, for instance, are clear and very definite blonds. And that famous staple, "something blue for spring," comes now in an exciting new range of shades. One superb tweed town suit is the beautiful blue of a blue Brooks Brothers shirt!

Or, a livelier set of accessories could supply a 1956 wardrobe with the colour that's an essential for fashion now. A wave of blue shoes is on its way (carbon-blue opera pumps would be lovely with the blue suit described above). Shoes in new golden browns set off beige costumes smartly. These, or golden-red shoes, look new and right, too, with black, navy blue, some spring reds. But for late day, we love the look of a shoe that exactly matches the dress.

Print colourings? You'd do well to change your ideas about prints completely—the best 1956 prints look completely different. They give a one-colour effect—printed in subtle shadings, and in subtle motifs like tree-bark, splinters, feathers, or bird's-egg speckles. There's a grey print, for instance, that looks like a beautiful thunderstorm!

AND: FASHIONS EVERY WOMAN WANTS

Listed here, news that gives exciting leeway in a 1956 wardrobe.

The brief new coat, first of all. Longer than hip-length, it's no jacket but a real coat in miniature. Worn in town with slim skirts and deep-set hats, it can create any number of smart new duotone costumes. For instance, a brief blond flannel coat, with dark amber above and below; another day, same coat with a splinter-printed dress of blond on ivory, a blond straw hat as big as a sola topee.

Glen plaid: another fashion with a lot of mileage. Your second coat could be a tailored slimness of the plaid in black and white. Or you might choose a sheath dress of this same fabric, with a white linen bolero to take it through to the start of summer.

A pair of the new city flats: this fashion in city shoes may give the silhouette a whole new stance before 1956 is over. You might get in on the ground floor with plushy olive-green calfskin flats, worn with grey flannels.

One big brilliant pin: these are appearing again on day clothes in town, and for good reason. Now they have such a real sense of design that they have importance even though their stones are false. Try a clump of turquoise beads and rhinestones on a blue tweed suit; or a great rhinestone leaf on a honey-beige wool lapel. (Have one of the big new costume rings, too, finances permitting—here again, there's nothing pseudo about the look any more.)

A pastel wardrobe of gloves: new suits, coats, sheaths, will get an extra fashion-spurt from this possession. Eight buttons long, with the plain backs that look so smart now, the gloves can be flowery tints of yellow, pink, blue, whatever. And a soft ginger-blossom tan glove looks new and wonderful crushed at the wrist of a red suit or coat.

Something yellow: for Vogue's money, an unbeatable flash of colour with the new fashions. Try any one of these: A toque of yellow pressed-flowers with a flax-beige sheath. A yellow shirt with a black-and-white Glen plaid suit. A whole coat of yellow, straight and smart over city dresses. A chamois bag, with amber tweed. And now, even American corsetry comes in pretty primrose yellows—see Vogue's report on pages 184-185.

KAREN RADKAI



Discoveries in beauty

This is one of the *several* ways in which Mary Jane Russell (see page 160) sleeks her hair before the camera clicks. This one involves a basically good cut (Enrico Caruso supplies this), a brush, a certain skill in the matter of French knots, plus—a pair of mock tortoise-shell hairpins. The hairpins, by Speert, $1.50 ea. Altman's.

REDUCE!



Swim Suit by Sacony

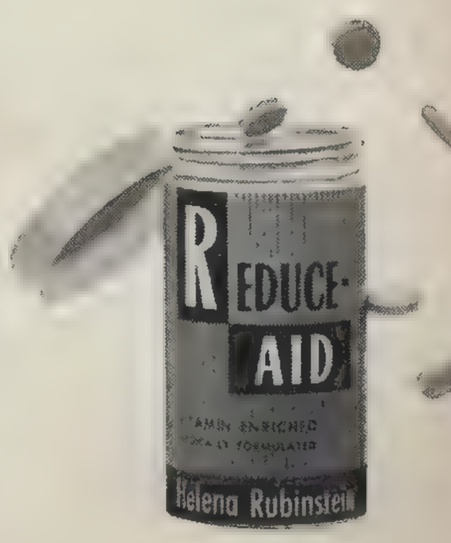
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VOGUE'S 21st PRIX DE PARIS

For those contestants who have been notified that they are eligible to submit a thesis:

THESIS TOPICS BASED ON
THE FEBRUARY 1, 1956, ISSUE OF VOGUE.

Choose one topic and write about it in 1,500 words or more. (Please limit size of entries to 8½ inches by 11 inches.)

1. Why should fashion be important to a woman?

2. For the Americana issue: If you were suddenly confronted with a person who had never been to this country, had never heard of it, didn't speak the language, a sort of man-from-Mars type—how would you explain America to him? What would you pick as most typical of America, most wonderful, most unattractive? What kinds of things would you show him?

3. You are going to Europe, to California, to Mexico, to anywhere, for exactly one month. You are going by plane and the baggage allowance is 66 lbs. Considering where you are going, what you will see and do, describe what clothes you will take. (For the purposes of this question—forget about money!)

4. Write a profile on a personality, based on an actual interview, which would be of interest to readers of Vogue.

5. Vogue ideas help stores to sell their own fashions. Select the fashion idea you like best in this issue and suggest how you would use it if you were working in a store. Give ideas for a newspaper advertisement, window displays, a fashion show, and anything else you think would be helpful. Submit a written plan illustrated with rough copy and art ideas.

Mail your thesis—before midnight, March 1, 1956—to:
VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, New York.

All-in-one report: primrose cobweb

(Continued from pages 150-151)



Underlining for the new yellow-beige and amber-brown sheathed fashions—a sheathed primrose yellow all-in-one. It pulls on lightly, like a sheer stocking, and gives its lightness to the figure. The weightlessness of construction is responsible: a cobweb of 36-gauge power net, minus fasteners. The foundation is photographed here, and on page 151, behind fine super-cobweb 56-gauge filaments (the makings of future 1956 corsetry). Both cobwebs, from Warner's. The corsetry-shaped cobweb, $16.50. At Bergdorf Goodman; also Hutzler's.

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Featured in Mademoiselle by Health & Beauty editor, *2 full pages,* March '51 issue, READ WHAT OTHER USERS SAY: "4 inches removed from abdomen." —Mrs. M. F. "3" from hips."—M. A. "Dress size was 16, now 12."—C. P. MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS! You may lose less—or MORE.

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MIEHLMANN

Discoveries in beauty

"More women who turn grey will want to stay grey." A prediction (see page 147) made not without reason. To wit: Come Alive Gray, a new, temporary colouring, by Clairol, that allows grey hair to remain grey—but brilliantly grey-shaded. These shadings include an opalescent pearl grey, a silver, a smoked grey. Each may be used straight or blended together for a delicate, individual colour that hasn't a trace of blue or purple. Results to date: the dullest grey hair takes on an iridescence that lasts between shampoos; none of the colouring in these rinses will stain or rub off. Now at hair salons.

MEDICAL AVANT-GARDE

(Continued from page 170)

The Awards, in fact, are the star dust of recognition that spatters over the hard facts, dramatizing some surging break-throughs financed—in part—by Lasker grants. These break-throughs, not counting those of their Nobel Prize winners, include the use of penicillin against syphilis; the discovery of various blood types. especially the Rh blood factor; the development of influenza vaccine; the discovery that certain cancers shed discarded cancer cells into certain body fluids, thus revealing those cancers in the earliest stages; the isolation of the antipellagra vitamin; the functional rôle of Vitamin A in vision; a pill that performs a thyroid operation; the discovery of dicumarin which reduces blood clots; the discovery of isoniazid for the treatment and control of tuberculosis; and half a dozen discoveries about the heart.

The scientists who by flights of imagination and acute observations worked out these advances are almost always working without enough money in starving laboratories. Even so their researches have helped cut the death rate in some diseases by fantastic proportions from 1944 to 1954: influenza by 90 per cent; tuberculosis by 73 per cent; pneumonia by 42 per cent. By 1954 for instance, some million people who might otherwise have died in those ten years, earned and added to the national income about a billion and three-quarters dollars. No one can count the saving in suffering.

Mrs. Lasker is outstanding among those who try to make the country understand the significance and the tangible gains of medical research. When a scientist breaks through, there is often a Lasker Winged Victory (and $1,000) for his desk.



1

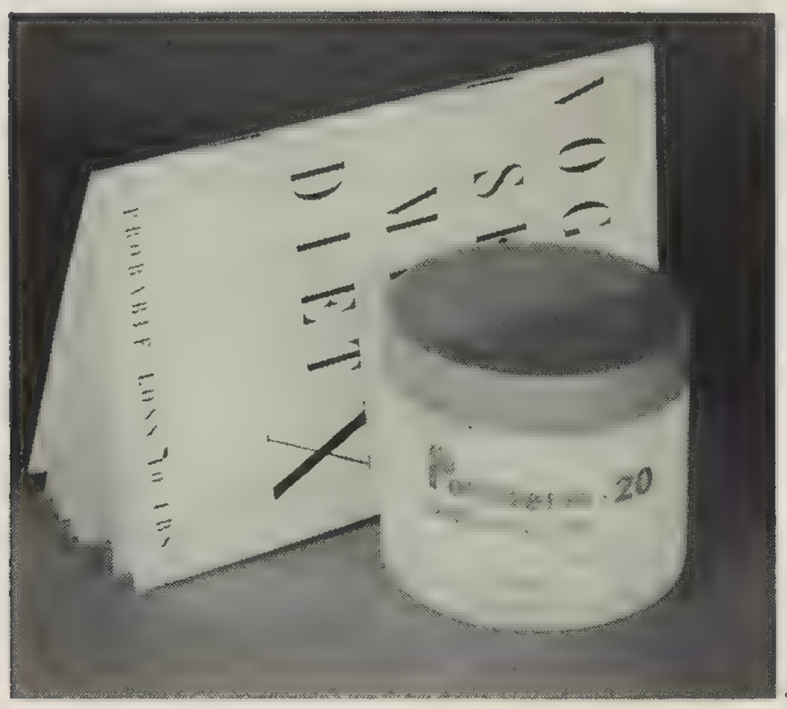
Discoveries in beauty

1. A clear complexion is a busy worker. A microscope proves this. And today's treatments (see page 147) try to restore the skin to healthy working order. Because a dry skin is often a lazy worker, it doesn't renew itself fast enough, causing dried, dead cells to pile up and give a flaky appearance. Now the news is a group of moisture-laden emollients called Viacel, which help the skin to shed this flakiness, allow a fresh surface to glow through. Viacel is present in John Robert Powers' new additions to the Fluid Gold series: Enriched Cleanser, Lotion, Corrective Treatment. At Lord & Taylor.
2. A sluggish skin tends to develop feathery lines, regardless of age. Treatment: a stimulating dose of emollients and moisture-restorers, plus vitamins, minerals, proteins (derived from Royal Jelly). These are present in Du Barry's Royal Treatment Cream, a while-you-sleep smoother. Altman's.
3. Taut, easily irritated skin often isn't on a balanced diet. Prolonged low-fat diets can deprive the skin of essential polyunsaturates needed for suppleness, fine texture. A fragrant cream, Polyderm-20, applied directly, can help a complexion compensate for this nutritional deficiency. Gimbels.



2

MIEHLMANN



3

This spring they'll be wearing

Dalsheim

"Jack-o' lanterns"

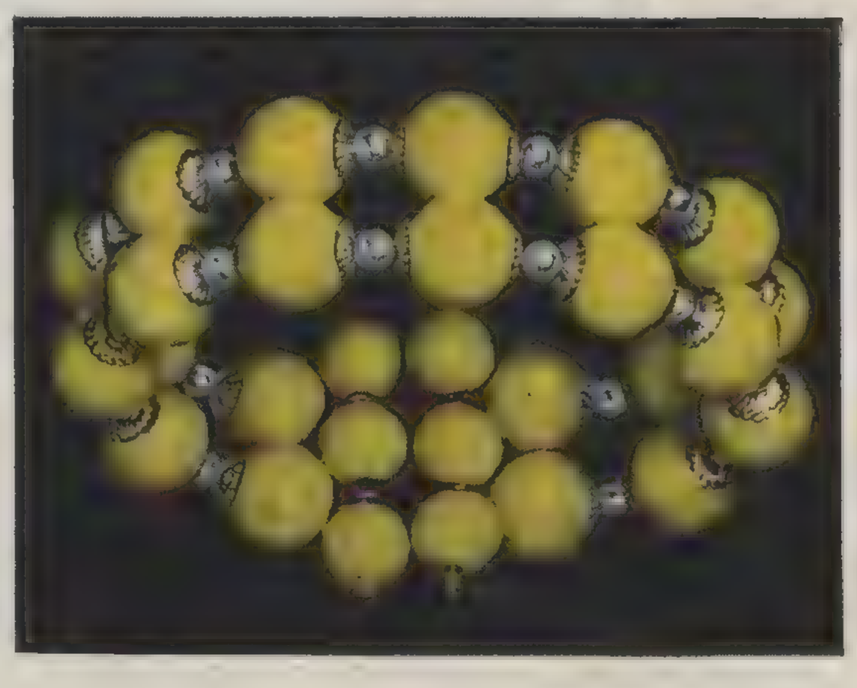


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Uncle Val

BY PATRICK MARSH

When the old man returned to the room he called his studio, it was eight o'clock and growing dusk. He'd been longer than he'd intended. He'd had difficulty in persuading Reuben to give even five pounds for the china figure, though in its day, when such things were fashionable, the ornament would have made its weight in silver. Reuben hadn't denied it.

"You won't understand, Val. You're the same, all you artists. You see only the beauty." Then sadly, he said, "People don't buy these things. There's no market. If you can't see that—"

"It is too little, five pounds."

"Look at these shelves. Is it my fault? Do I have this rubbish because I like it?"

"It is so little, five pounds—"

"I agree." He shrugged. "It is worth. to me, even less. I don't want the thing." Then he said, "Let me loan two pounds, two-ten. . . ."

"No, I must sell."

"Three pounds? It is your capital you're selling. You have little enough. . . ."

"I have none."

The old man had decided before he returned that he would explain that the ornament had broken, do so before they enquired, because that way it would be more convincing. They would sympathize because he cherished it, but the matter would soon be forgotten. He, too, would forget in time. He carried the light parcel, his purchase, in his two hands until he was in sight of the house, then slipped it in the fold of his jacket. It bulged the jacket, but that was unavoidable: it concealed the name blazoned on the paper wrapper, which was important.

His room was upstairs and he got there without their hearing. It was a bedroom which had become a bed-sitting room, which was now also, for him, a studio. He would have locked the door if he'd dared lock it, if there was a key. That it was overcrowded and untidy was understandable. He was not a methodical man, he was an artist.

He put the parcel on the table, not waiting to clear the confusion, he was too excited. With trembling fingers he tried to slip the string, but the knot held tight, he had to cut the string. He removed the crudely-striped outer wrapping and made a ball. In its fine tissue the parcel looked smaller, softer, more enticing. He remembered then something he'd omitted to do; enquire next door, which was a small stationer's and news agent's, if they'd a spare sheet of decorative wrapping, perhaps a sample.

He thought a moment, not wishing to be surprised. He could make a place for the parcel in his cabinet drawer, but that was unnecessary. He transferred it to the seat of his chair and slid the chair under the table. They were still downstairs, he could hear them; the child's voice and the mother moving about.

The stationer's was shut and he rang at the side door. An elderly woman answered and he explained his need. They were having their meal and he sat with the husband while the woman went to look. There were several sheets he could choose from—

"If it's for a picture, you'll want some corrugated. Is it a big picture?"

No, he lied, it wasn't a big picture. He knew he'd need this subterfuge to escape their inquisitiveness. It was quite a small picture, and on approval. Times were not good for artists. . . .

"We have to charge something, I'm afraid. Sixpence."

"I can manage that."

"We'd like to give it you, Mr. Valentine—"

"Yes, I know." He put the coin on the table; he was anxious to be away. "You're very kind, but I can manage sixpence."

"What a pity about that child." The woman smiled sourly. "If it had been *our* child—" She turned to her husband. "I *think* we'd have made the effort."

The old man said, "Something may yet be arranged. There's a possibility. . . ."

"She'll try and borrow a frock, I suppose?" Her mouth tightened. "If she knows where. It mayn't be so easy—"

"I'm not in the mother's confidence, I'm afraid." He suddenly smiled. "I'm only a lodger, I don't interfere."

"I'm saying nothing against the child. It's a shame if she can't go. She's never been to a party."

"I don't think she has."

"Now our girl . . ."

"I'm afraid I . . . I have to deliver this picture. . . ."

Going upstairs he remembered

the string—he'd cut the string. It would be easy to find a suitable piece in the loft, close to his room. He went on tiptoe. Already he'd planned the ceremony of the presentation, the mock formality, the teasing which must not be carried too far. . . . He closed the loft door, softly lest they should hear and wonder what he was up to.

Because of the closed door he'd not heard the child go to his room nor, a moment later, rush downstairs. He heard from below the mother's voice raised in anger, and then as he returned to his room with the string, the sound of their footsteps on the stair.

There was no time to move the parcel, but it was out of sight. He thrust the coloured wrapping into his jacket as the door burst open.

The mother was dragging the child and the child was crying. On the table stood a vase of wild flowers, but he noticed this only subconsciously, he was too confused by the child crying and the mother's anger.

. . . She'd let the child go and was at the table. She was moving things, his painting materials and the flowers, gathering his papers . . . hurriedly, nervously. She was speaking:

". . . I didn't even know she'd come up. She's never been encouraged to." Anger was in her voice. "Perhaps after this you won't encourage her . . ." She turned on the child. "You see, don't you, what you've done? All over Mr. Val's papers. . . ."

"I didn't notice the ink. It must have been underneath. . . ."

"You don't look half your time—"

The woman's back was towards him, she was between him and the table. In a moment she'd cross to the other side, pull the chair out. He heard himself speak:

"It's really quite unimportant. Please . . ." He must get to the chair, see it wasn't disturbed. His legs wouldn't carry him; he suddenly realized that if the ink had reached the chair. . . . "It doesn't matter," he said anxiously. "I assure you. An accident—"

"You can call it an accident—"

"But please. . . ."

He got only to the end of the table. He could see the chair and the inches separating it from the table edge: the upturned bottle and the jagged course of the India ink stream. He could see the paper in which the frock was wrapped, the ugly stain that had spread through the soft tissue like a wound gone black.

He said quietly, so that his voice might remain calm, "If you'd leave it, please. I would prefer that."

"I'm sure she's very sorry. It's good of you not to take on." The woman suddenly smiled. "But then you never take on—"

"The flowers are lovely. . . ." He turned to the child. He saw her eyes light up, fear give way to pleasure. It affected him deeply: he would have liked to take her hand, but he must guard the chair. "Thank you, my dear," he said. "I shall cherish them. It was very kind of you." Then he said simply, "I must try and think of some way. . . ."

GOSSIPY MEMO ON TRAVEL

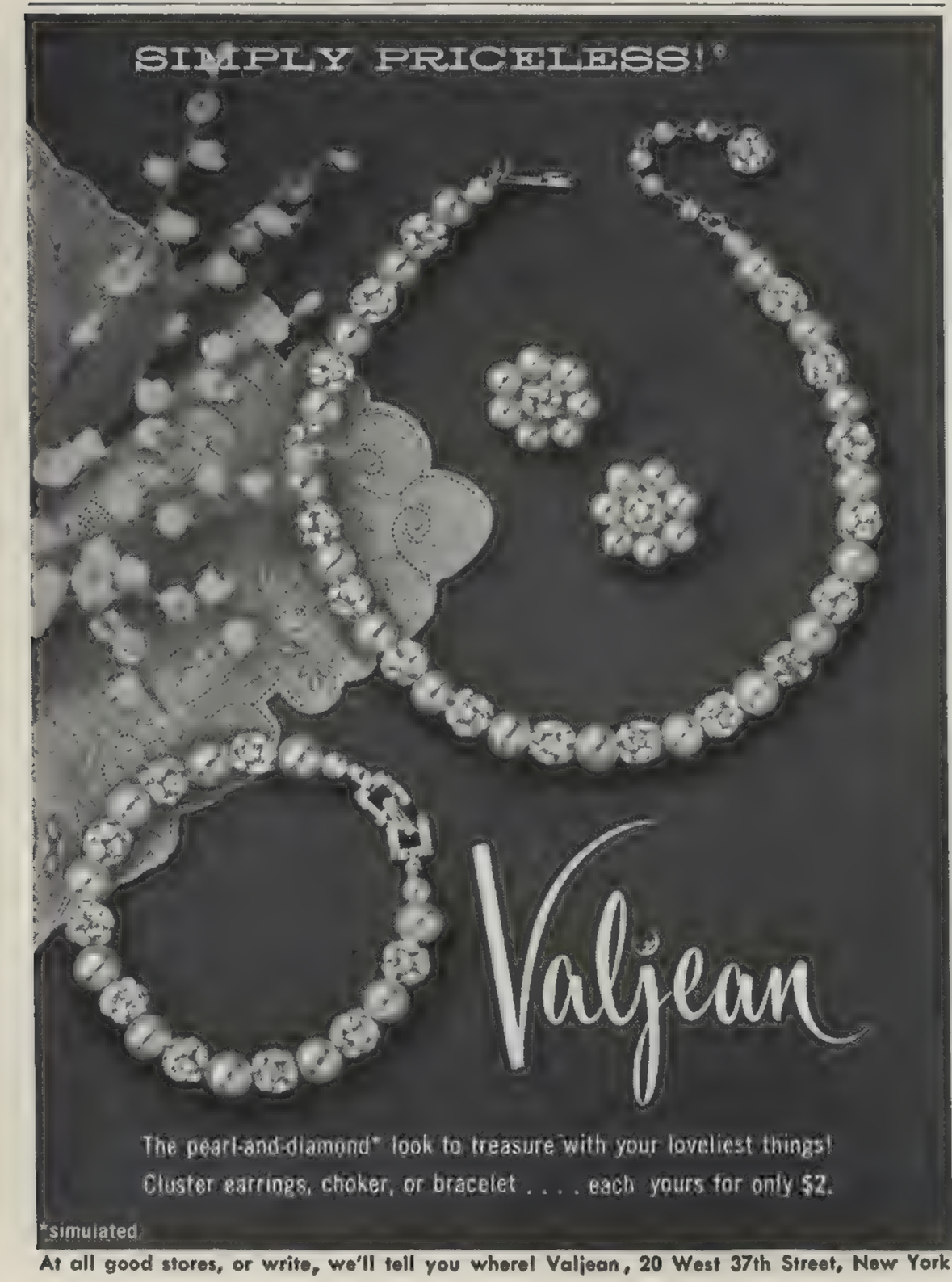
(Continued from page 194)

For riding, the Meadowbrook Manor Riding Farm, in the lovely Pocono Mountains of Pennsylvania, is a unique place for horse-loving families. This large farm, run by Mr. and Mrs. M. H. Fuegle, both experienced in the horse show world, has a big, comfortable white main house with twelve rooms for guests, a rushing trout stream, and a stable of fine horses, including hunters, and three- and five-gaited horses that are cherished and well trained. The Fuegles specialize in courses for beginners, will brush up the experienced for the show ring. There are an outdoor riding ring and jumping course and miles of dirt roads and wooded trails. There are traps for driving, and in winter cutters and light team-driven sleighs. They like to have young people, even without their parents, if they are properly behaved. During the summer they grow their own vegetables, and there is a pool near the stream. As in most attractive places of this kind, one must be recommended. Rates start at about $15 a day or $94.50 a week, for single room with meals; $26 a day or $156 a week, for double room with meals—and all the riding one can take. Write to Mr. and Mrs. Fuegle, Meadowbrook Manor Riding Farm, East Stroudsburg, Pennsylvania.

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A TIE

BY HANS ROSENHAUPT

I'll disguise their name and say they were the noble family von Hinterlaken. There is no such family, but the one who in 1930 hired me as a tutor existed, very much so. In the springtime they sat on the terrace of their villa overlooking the Rhine near Düsseldorf. In the winter they kept warm in their town house in Paris, and in between they played tennis at their estate on the Riviera. When they got tired of the solid earth, they took to the water. They had a sailing boat, a motorboat, a yacht. And so that they wouldn't feel too permanent they took quick dashes in between cruises, up the Nile to Khartoum, or to New York for a wedding, or to Athens, to look at the almond blossoms. In all these places they had old friends, and the old friends generally had names such as Kiki, or Bubbles, or Serge. When they said "Serge," they referred to King Serge II, whose son had been to school with the Baron's son.

Like all truly rich people, they admitted only to having been rich in the past. Walter von Hinterlaken, my boss, once said sorrowfully, "I never knew how well off I was, before the war. Over 500,000 marks a year, clear income after taxes. Think of it, all from conservative investments. And now I must count every hundred marks, and I don't have a private secretary any more, to help me with the counting." We sat under a garden umbrella on the terrace, watching the sun set. I tried to look sympathetic, but it was not easy to concentrate on his poverty. From where we sat we could see the head gardener in conference with the assistant head gardener, holding their chins and tilting their hats. The Number One chauffeur stood in the drive, trying to catch the Baron's eye. And in the house you heard the clanking and humming of many other servants.

As soon as the first nip of fall was in the air, we left Düsseldorf for the Riviera. I asked the Baroness about packing my riding boots. "You'd better leave them," she said, "there'll be no riding where we are going." "No riding," I said. She looked at me with her brown eyes. "We used to have our private train, going South in the fall, the horses in a car all their own, and when the train stopped, the children walked down the platform to feed them carrots." She paused to blow the dust off a *sang-de-bœuf* Ming vase. It was quiet in the room, only the still breath of poverty. "Now we have only one private car hitched to the Rome Express," she said, "so the horses stay here, and there'll be no riding." I knew enough not to suggest renting horses, but I asked: "Why don't you borrow some of my money?" I could tell she didn't think that was funny.

I travelled alone so I could see Nîmes and Avignon on the way. When I arrived in Toulon and got off the train, a small man, brown and sweaty, met me and took my bag. We walked to his pickup truck and he flung my suitcase in the rear. Then he held out his skinny hand for the baggage checks. I looked over the truck and bowed my head. I wondered whether the von Hinterlakens could afford me.

When I started to crawl in the cab the little man became frantic and waved me away. There, across the square, was my vehicle, the family car, a dark blue monster, a Minerva, with a white canvas top, and the Number One chauffeur, Franz, looking clean and efficient. He took off his cap when he saw me and bowed, not too much, the way you bow to a young man who eats with the family, but who gets paid once a month, like yourself. He wore gloves, even though it was warm, and a starched collar. How he managed to get the big Minerva through the narrow streets! I could tell that he was taking me a special way, a short cut, something he was trying out perhaps, if some day the von Hinterlakens had to get to the station fast and there should be a congestion on the main route. He blew his horn, a melodious chord of three, and shook his head in exasperation over the shiftless pedestrians. I sat back in the soft seat and unhooked the speaking tube. "I say, Herr Franz," I said, "there's no hurry. We might as well enjoy ourselves." Then I leaned back to light a Khédive, the cigarette of millionaires.

Soon we arrived at the tall gates, swung down the crunching drive, halted in front of a huge house called Belvedere. But poverty still pursued the von Hinterlakens, the Baroness explained, as we sat down for our first chat. Belvedere was being run on a shoestring. The butler, one footman, one gardener, yes, the very same man who had called for my luggage, with two helpers. One chauffeur. A cook, and a cook's helper. Two maids. That's it. The Hinterlakens considered personal servants parts of themselves, so I shall not count the Baroness' personal maid, the Baron's valet, and the children's maid. As for the governess and me, we were members of the family, according to the Baroness. The only reminder of our station was the fact that our beds were made by impersonal servants, and that we had to get our clothes out of our closets, the way poor people do. I'm not sure about this, but I *think* the Hinterlakens themselves didn't know where clothes were kept. When they

saw their own they were always laid out for them.

The Baroness was whimsical as hell. She'd plan a trip to the Casino in Monte Carlo, and when everybody was dressed up and sitting in the car, she had a headache and we got out of our dinner clothes and had tea with her, and then she felt wonderful, and we piled back in our dinner clothes and ate a big dinner at home—from the cook's rattling in the kitchen you knew he was fighting a crying spell—and then she said, "Let's go for a swim in the *piscine*, the moon is out." And we did. But we also had drinks by the pool, and then suddenly the Baroness and a house-guest were missing.

That was the night when the Baron and I got real close. We talked. no, he talked; hunting in Africa. mostly. I kept thinking how fortunate it was the house-guest didn't know about the Baron's unfailing aim. "Some day we must have a long, serious conference about my son Freddie," said the Baron, "if there is time." I knew what he meant. Life at the Riviera was hectic for him. Eight to nine-thirty, read mail and papers with and over breakfast. Nine-thirty to ten, get shaved by valet. Ten to ten-thirty, dress for tennis. Ten-thirty to eleven, tennis. Eleven, *apéritifs* on court. Somewhere in here there was supposed to be time for a quick dip. Shower. Change for lunch. It was now two, and the Baron exhausted. He went to his room to write letters. The rest of the afternoon was choking full with mailing an important letter in Toulon. This involved getting dressed in city clothes, calling the stationmaster to make sure the Paris Express was going that day (it was), getting the car, driving to post office, buying stamps, driving to station, finding train. Sometimes the Baron did not make it back for dinner.

Once a month everybody in the house had to accompany the whimsical Baroness down to the beach and curtsy (if female) or bow (if male) to the new moon, eleven times, and with money in his pocket or purse, so everybody would have enough for the coming month. The first time I was fired was when Freddie, my charge, and I went in the garden to cut mimosas, and I carried two hurricane lamps with candles, and Freddie one—three candles burning in all. It was to be a big surprise for her, but she saw the three candles, and bore down on us like a mad cow. Three candles burning at one time—that was about the equivalent of opening an umbrella indoors, or worse. Only the next day, when I packed my bags, did she come around. After all, I *was* ignorant, not evil. And I learned fast. No new shoes on table. No walks in moonlight with uncovered head. No sleeping in moonlight. (It draws your mouth to one side of your face.) Do not kill crickets. Do not sell bees. (This one was easy. I had no bees.) Do not plant lilies of the valley, unless you want to die within the next year. Go to bed early on stormy nights. (The one night there was a really bad storm, we all retired so fast that several guests got in the wrong rooms.)

There was fish on our tables, and fowl. The sun shone, the sky was blue, and the wine red. But the Baron was bored and he wrote more letters. Finally, he left us, for a hunting trip with his pal Serge. The night before he left, we had our conference in his room, ten minutes before dinner. He wanted Freddie to have discipline in his life, so he would accept the load of responsibility which was to be his, unflinchingly. We talked like men, moved at finding each other so congenial. In the corner of the room lay a pile of ties, handsome wool and silken serpents, tossed out to make room for new ones. "What becomes of them?" I asked. He had no idea. Perhaps his valet threw them out. he didn't know. His brow was knit. He was trying to understand why I had asked. "Would you like one?" he asked. One, I would have loved the whole pile, they were gorgeous. "Or two?" he added. When he saw me standing there with the two ties I knew he wanted to ask me to take more, but he was embarrassed and couldn't bring himself to say it. So two ties it was, one wool, one silk. The wool one was dark red and pale yellow, small pattern, crisscross lines with tiny flowers in the squares. It came from a place in Paris called Old England. The Baroness swore the correct way to pronounce it was in French, with two nasals in "England." The three-candle spat was green in our memories, so I didn't debate this point. Besides, she may have been right. Anyway, the Baron left, and soon it was time to open the Paris town house.

Here another footman was added to the staff, and since Freddie had indigestion half the time, and his sister colds the other half, and the Baroness headaches, we might as well have added a permanent doctor. The Baron's older brother, Werner von Hinterlaken, had a Paris town house too, but he called it town house only so Walter wouldn't be hurt. It was really a château. Compared to Werner, we were poor, and we were depressed.

At the time I didn't know that it was poverty that depressed us, but blamed the grey sky of Paris in November, and fled from the cold outside to the warm house, servants gliding over the thick carpets with silver trays, the illuminated Manet in the drawing room. Soon Advent, and the Baron arrived with tales of Serge and Fifi, the Queen. The daily letter was now addressed to a Countess Waclawa at Serge's court.

One afternoon when I stood in the hall waiting for Freddie, the Baron descended the marble stairs. He squinted and focused his marksman eyes on my tie. Yes, I was wearing the red and yellow creation from Old England. I fingered it, held it out, so he could admire it. There was silence in the hall, silence and catatonia, except for the elegant dance of small particles in a shaft of light. The Baron leaned on the banister. Were his eyes really shining, or was it a reflection of the marble? He cleared his throat. "The tie," he said. "The same tie I gave you . . . when was it? September?" I nodded, speechless. The Baron pulled himself together. "You are still wearing it?" he said, as if to make

(Continued on page 206)



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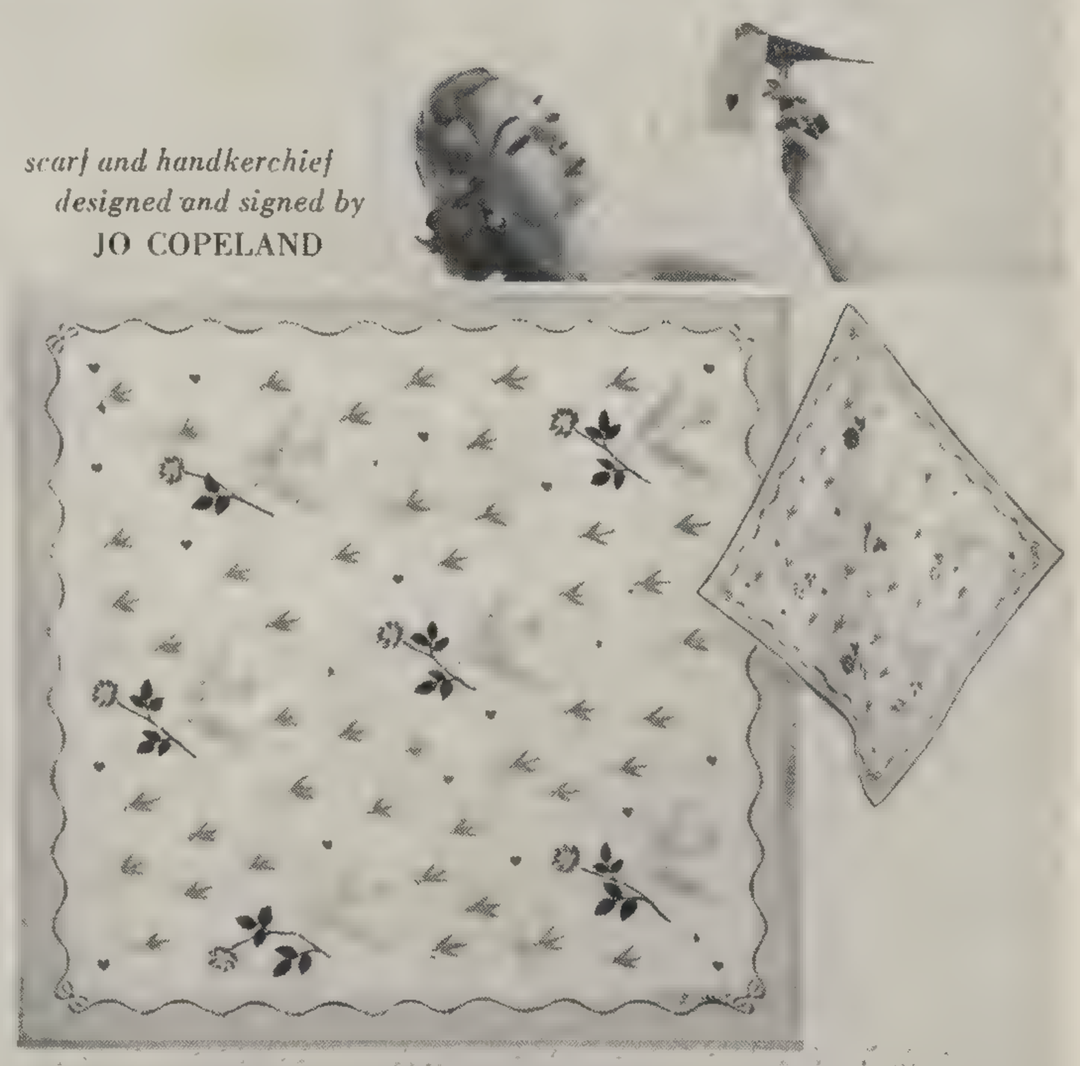
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Connoisseur on cannery row

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American Cancer Society®

A TIE

(Continued from page 205)

sure. The weeks at the court had polished him further, he betrayed no emotion. But the glitter in his eyes gave him away. Again he was silent. At the time I didn't understand why he was so quiet. I know today. Walter von Hinterlaken was thinking. Poverty, he thought. It is all around us, people close, not gardeners or chauffeurs, but our kind. Your daughter could marry a tutor ... you wouldn't *like* it, but you'd let her, if she insisted. He might become a professor. There is a professor at Serge's court, white tie and blue ribbon across his chest, presentable. But my friend, my young friend, here, Freddie's tutor, the man who understands how I feel about discipline, is *poor*.

What does a man of the world do in a crisis? He acts, of course. The Baron had descended the stairs. "What were you going to do?" he asked. Take Freddie for his walk in the *bois*. "You must?" Not if the Baron had something more important to suggest. "I am going to see my barber," he said. "Will you do me the pleasure of accompanying me? The car is waiting."

We did not speak much on the way, but looked out, Walter von Hinterlaken to the right, his son's tutor to the left. You don't talk when you have been through a crisis, looked into the eyes of a monster, and conquered it. "My friend," the Baron introduced me to a barber called Antoine, "*mon jeune ami*." And then he told him, the works, give him the works, haircut, *friction*, *shampooing*, manicure, everything.

When it was over Antoine gave me a small slip of paper. As I recall, it came to about one third of my monthly salary. I looked around for the Baron. He had gone. He had forgotten a detail. I paid, gladly. To be a friend of the rich is worth a sacrifice. And I still have the tie.

EDITOR'S NOTE: *Hans Rosenhaupt, who wrote this tautly amusing memoir of an extravagant, titled German family between two wars, is Associate Director of Admissions at Columbia University. In French, German, and English, he has taught, variously, literature, psychology, the languages themselves; during World War II served with the American forces as a Captain in Military Intelligence; has written several books, among them the novel,* The True Deceivers. *Although scholars read his critical essays and reviews, only his seven-year-old daughter has had a chance to enjoy Mr. Rosenhaupt's many stories for children, all unpublished.*

CONNOISSEUR ON CANNERY ROW

(Continued from page 183)

or almonds (pre-chopped, toasted, *and* canned) do very nicely on top.

VEGETABLES: My own favourite work-savers are the canned chestnuts of Raffetto and canned cooked white onions. Prepared by hand, chestnuts entail grave, self-inflicted wounds, and onions, an aroma disastrously clinging. With the perilous operation of slashing and shelling done for you, a great list of *marron* desserts and stuffings become as easy as beans, and the onions will prove a lift with casseroles, stews, roasts, or in the *quiche*-like dish described on page 210.

Canned potatoes, perhaps not quite good enough to serve *nature*, can be extremely good sliced and sautéed or dressed up with sour cream and sprigs of dill, or—if you want to be specially fancy—*en demi-deuil*, meaning scalloped with plenty of butter and interspersed with thin slices of canned black truffle.

Another bonanza, if you choose the right brands, comes in the form of canned mushrooms. A Pennsylvania Dutch variety recently taken over by Bon Vivant is excellent. To prepare a fast and satisfactory mushroom sauce, run them through the blender with half a canful of their own liquid, half a canful of heavy cream, a pinch of mace, and a little salt and pepper. From the resulting sauce it is also possible to have a subtle cocktail spread; cook the sauce over a slow fire until it thickens, adding a touch of cognac. To avoid even this much labour for a meat sauce, buy one ready-canned; Dawn Fresh with some extra sliced, sautéed mushrooms and a slosh of Madeira, makes a suitable match for filet mignon or lesser cuts of beef.

With roast lamb or pork, Torino chick peas, with their sauce reduced by simmering and a sprinkle or so of powdered cumin, are a change from the inevitable green peas.

The same company produces canned *fave* beans which combine amiably with tuna to make a cold buffet dish; simply mix beans and tuna together with black pepper and olive oil—or, another variation, with Hunt's tomato sauce. Also in the cold category, hearts of palm and artichoke bottoms, both fine for salads; the palm hearts make a particularly good show when laid on paper-thin *prosciutto* cut to fit rounds of bread and garnished with acrid Spanish olives.

SEAFOODS: Tuna, salmon, and sardines, all old stand-bys on cannery row, have made the fortunes of their respective parts of the globe, and recently the clam is enjoying a pleasant boom. To produce a soufflé base or cocktail spread, drain into a saucepan the liquid from a can of minced clams; add a coarsely chopped onion, simmer until two-thirds reduced. Put the clams themselves into the blender, add the reduced liquid, a little cream, white pepper. Blend until smooth.

This same clam purée and canned aspic turns out a reasonable facsimile of clams in aspic, the famous specialty of Giovanni's restaurant in New York. Simply mix with the purée enough soft white bread crumbs (no crusts) squeezed in milk to make it stiff. Work smooth with a fork, pile into *coquilles*, and top with diced canned aspic. Chill thoroughly.

To produce an engaging tropical variant of sole *amandine*, substitute for almonds canned thin-sliced chips of toasted Hawaiian coconut. Serve with lime instead of lemon.

To finish with sea food on a note of luxury: fine Maine lobster is canned by Vendôme, and by S.S. Pierce. From Tilghman Island in the Chesapeake, the Old Salt cannery has snared and tinned soft-shelled crabs. From the west coast come Lindsey's Dungeness crabs, the best of their breed. Besides these there are unnumbered bisques and Newburg sauces, most of them good, all in need of dosing with white wine, sherry, or brandy.

MEATS: The canned ones, if they are to be the main course for a party or supper, can be made more interesting in several ways. If fowl and game have a tendency to fall apart from the pressure-cooker action of the can, one solution is to serve them *en croûte*, either a genuine pastry, or a handy imitation made by hollowing out an unsliced loaf of white bread; cut off the top of the loaf first and use that for a lid. Butter this box-like arrangement inside and out and toast it golden in the oven. For a very special occasion, try this with Reese brand elk steak, not exactly a budget item, but rich and wonderful, especially with some added red wine and chestnuts.

Part of the fun of this new cooking with cans is the subtle burden it places on the cook's own critical faculty. A taste for experiment is important, but remember too that it helps to record results; the informed cook knows what brand name provides the best working material, and more or less what embellishments proved true when tried.

TOHEROA

1½ lbs. fresh green peas
½ pt. heavy cream
2 cans minced clams
2 cans clam juice
1 pt. milk
1 tumblerful dry white wine

Boil peas in lightly salted water to cover. When soft, cool and pour with liquid into blender. Blend until very smooth. Combine with other ingredients and heat without boiling. Serves 8 to 10.

APPLE MADRILÈNE

Peel, core, and dice 2 red apples, and cook till soft in water to cover, adding a wineglassful of sherry 5 minutes before they are done. To this mixture, add 4 cans of tomato Madrilène. Serve hot with a dab of sour cream flavoured with curry powder. Serves 8.

BOULA

Combine equal quantities of canned green turtle soup and canned green pea soup. Heat and pour into individual marmites with a topping of unsweetened whipped cream and fresh grated Parmesan. (Some people also like a dollop of sherry.) Brown under broiler and serve very hot. Serves 6.

TOMATO COCKTAIL SOUP

Into a sizeable cocktail shaker put: 1 can Hunt's tomato juice, 2 sticks celery cut in inch pieces, 1 medium-sized onion cut in eighths, a bunch of fresh herbs (basil, sorrel, and chervil are good). Let stand upwards of half an hour. Just before serving, add 1 cupful sour cream and ice cubes as for a cocktail. Shake furiously, correct seasoning (which will depend on which brand of tomato juice you used), and strain into bouillon cups. Serves 6.

SMOKED TURKEY-CHESTNUT SOUP

Drain 1½ cupfuls of canned chestnuts and rinse in a sieve. Liquidize in blender with 1 tumblerful of dry white wine and a half pint of heavy cream. Place in saucepan with 1 can smoked turkey soup and 1 pint of milk. Correct seasonings (which depend on the brand flavour), heat without boiling, and serve. **Serves 6.**

SIMPLIFIED COQUILLES ST.-JACQUES

In a double boiler or copper-bottomed pan, reduce 1 can Campbell's cream of oyster soup which has first been run through the blender to liquidize the oysters. As it thickens, add 2 tablespoonfuls Noilly Prat French vermouth and a little more cream. In well-buttered coquilles, place 1 lb. scallops previously cooked in their own juice (about 20 minutes) and one can of shrimp (Mobile Bay is a very good brand). Pour over the sauce and cook under broiler until delicately browned.

SPAGHETTI WITH CLAM SAUCE

In a heavy pan, melt 1 cupful butter with ½ clove mashed garlic, ½ teaspoonful dried rosemary, ½ teaspoonful dried marjoram, 2 tablespoonfuls grated onion. Allow to bubble gently for 5 minutes, then add 2 cupfuls drained canned chopped clams, salt and pepper to taste, and ½ cupful chopped parsley. Pour this sauce over very hot, well-drained spaghetti, cooked just to the point of tenderness.

PEA AND HAM TIMBALE

Heat slowly in heavy pan 2 cans of concentrated frozen green pea with ham soup. When entirely melted, dilute with 2 glassfuls of dry white wine, then re-thicken with 2 teaspoonfuls of butter and 2 teaspoonfuls of cornstarch well worked together. Beat 4 eggs thoroughly and fold into the soup mixture after it has slightly cooled. No seasonings are needed. Pour into a nine-inch buttered ring mould, cover top with waxed paper, and bake *au bain-marie* until well set. This ring might frame any delicate food in a sauce such as creamed mushroom or chicken or sweetbreads or chicken livers. The timbale itself is too full of flavour to compromise with a strong dish such as ham or kidneys. Serves 8.

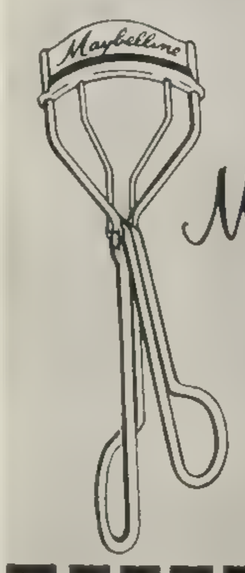
CHICKEN-CHESTNUT CASSEROLE

Boil a fowl until tender in water to cover and plenty of flavourings such as celery, carrot, onion, *bouquet garni*, salt, pepper. Let it cool in its own broth, then cut off the meat in as large slices as possible and return all bones, skin, and carcass to broth to cook another couple of hours, reducing as it cooks. In a flat casserole, place slices of chicken, a thick slice of ham cut in cubes, 1 can of chestnuts, drained. Make a roux out of butter, cornstarch, chicken broth, and a little white wine. Pour over casserole and bake till bubbling and slightly browned on top.

(Continued on page 210)



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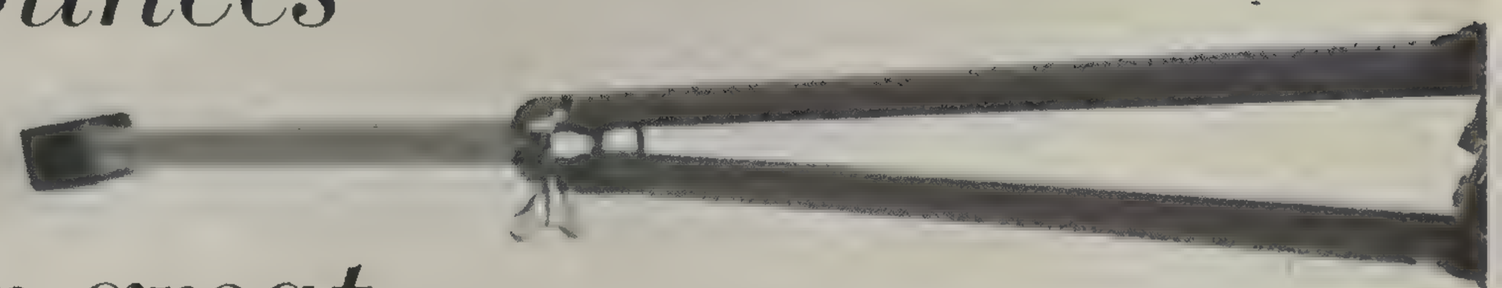


Maybelline

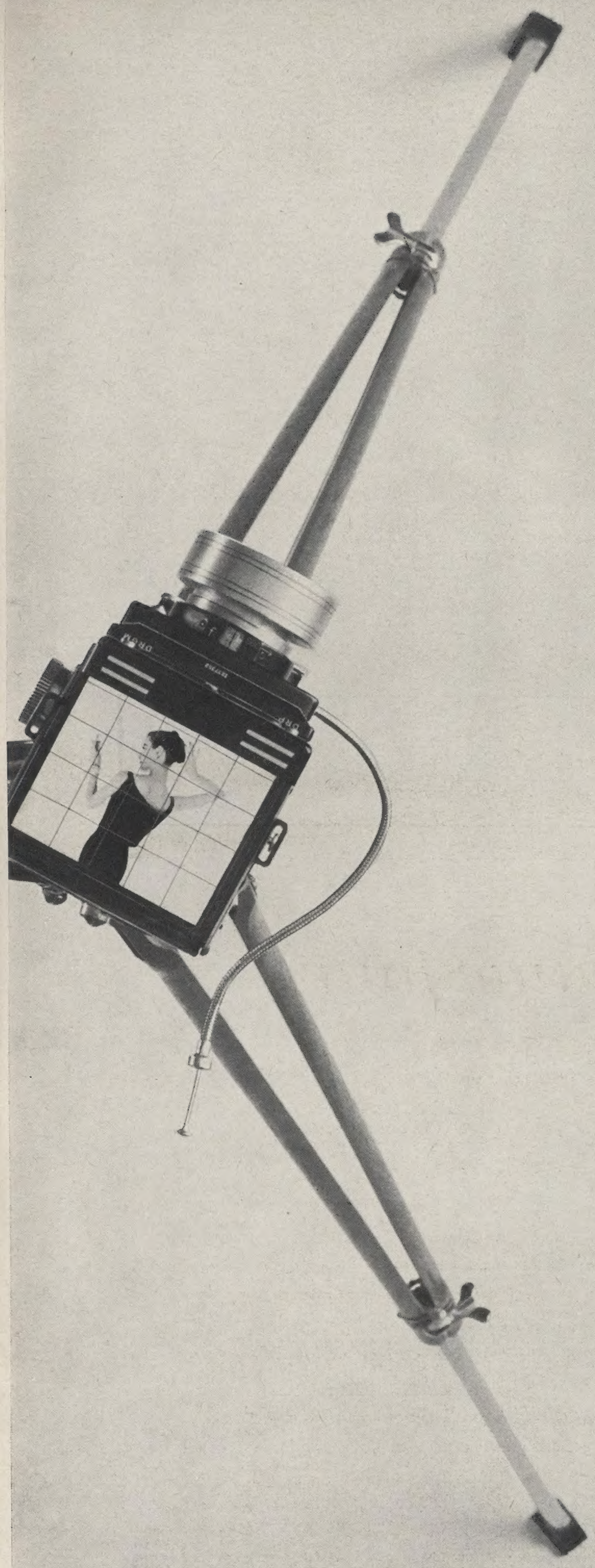
SPECIALISTS IN EYE BEAUTY

VOGUE

announces a search for another great fashion mannequin



We're frequently asked about the Vogue model—
what it is that makes her a great fashion mannequin.
And the answer is: not just beauty—in fact,
she doesn't always have to be a beauty by conventional standards;
not just a certain age—several of the all-time great models
have ranged from their late 'teens on into their forties.
And not just a given set of measurements—although the range of
measurements is limited. What is required of her is this, however:
individuality, freshness, variety, elegance—and the luck to be photogenic.
These two pages announce Vogue's 1956 search for a new great mannequin
to join the company of famous models who appear in Vogue's pages.
This is a contest, Vogue's editors are the judges,
and the rules and entry blank appear at right.



MODEL SEARCH CONTEST RULES

Who is eligible? **(1)** Any woman over 18 years of age who has not modelled professionally in any national magazine. (Anyone under 21 *must* have written consent from her parents.)

(2) You can not be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

What do you do? **(3)** Fill out the attached entry blank, or a reasonable facsimile. Send it to the address on the blank along with three photographs, as follows: a close-up of your face; a full-figure, from head to toe, in a dress; and a full-length figure in a bathing suit. Name and address of entrant must appear on the back of each photograph.

Snapshots will do, but they must be recent. Photographs must not be larger than 8″ x 10″ nor smaller than 2¼″ x 2¼″. You may submit more than three photographs, but not more than a total of six, including the three required.

(4) The Condé Nast Publications Inc. assumes no responsibility for the return of photographs, but will try to return photographs upon written request, provided a self-addressed and stamped envelope is enclosed with your entry.

(5) All entries must be postmarked not later than midnight, March 1, 1956.

How are you judged? **(6)** Judges will be a board of VOGUE editors whose decision will be final.

(7) Preliminary selection of at least six women will be made by the judges on the basis of the photographs submitted. These finalists will be brought to New York for one week at VOGUE's expense. They will be photographed by VOGUE photographers, in clothes and accessories supplied by VOGUE for that purpose.

(8) The winner—the *one* model we are seeking—will be selected by the judges from the finalists on the basis of the professional photographs taken in New York.

What is the prize? The winner will receive a three-months' exclusive contract to pose for VOGUE. She will be paid a retainer fee of $100 a week for the three months she is in New York, plus model fees at the regular VOGUE rate for beginners for modelling assignments performed.

During the three-month period, the winner may discuss and/or sign an individual contract to be represented by one of the national model agencies *after* the expiration of the VOGUE contract.

What about the runners-up? All finalists will be introduced to the leading model agencies.

At the discretion of the judges, one or more of the finalists brought here, but not selected as the winner, may be given modelling assignments by VOGUE. Should this happen, these runners-up would be paid at the regular VOGUE rate for beginners.

• *Entry Blank* • • • • • • • • • • • • • • • • • •

VOGUE'S MODEL SEARCH

The Condé Nast Publications Inc., 420 Lexington Avenue, New York 17, N. Y.
Entries must be postmarked not later than midnight, March 1, 1956

NAME_____
(please print)

ADDRESS_____
(street) (city) (zone) (state)

TELEPHONE NUMBER_____ AGE*_____

I am enclosing one close-up of my face ☐; one full-figure photograph in a dress ☐; one full-figure photograph in a bathing suit ☐.
TOTAL NUMBER of photographs enclosed (not more than six including the above three required photographs) ☐.

My sizes are as follows:

DRESS_____ BUST_____ NECK TO WAIST: HIP_____

HEIGHT_____ WAIST_____ FRONT____ BACK____ WEIGHT_____

I, herewith, enter VOGUE's Model Search Contest. I have read the rules of this Search and I understand and agree to them. If I should be a finalist and/or winner I will be available to VOGUE for such publicity as the magazine deems worthy, and I agree not to enter into any publicity with newspapers and magazines nor make any radio or television appearances without the approval of VOGUE Magazine, until after the final judging is completed and any individual modeling contract with VOGUE expires.

I certify that I have never appeared as a professional model in a national magazine.

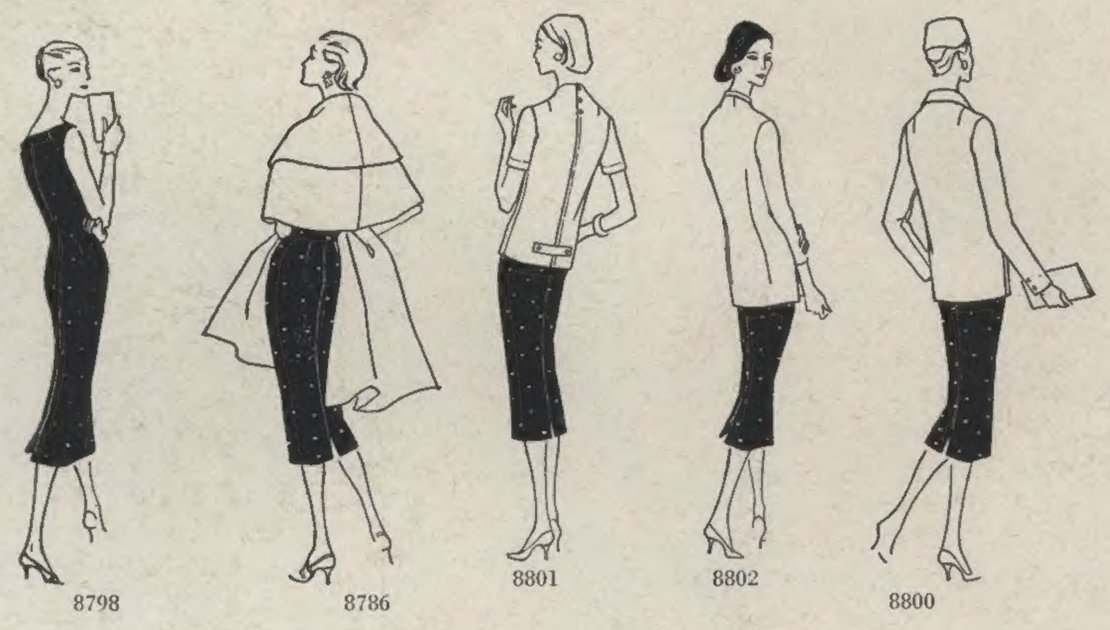
_____
SIGNATURE

*If under 21 years of age, please enclose consent of parent.



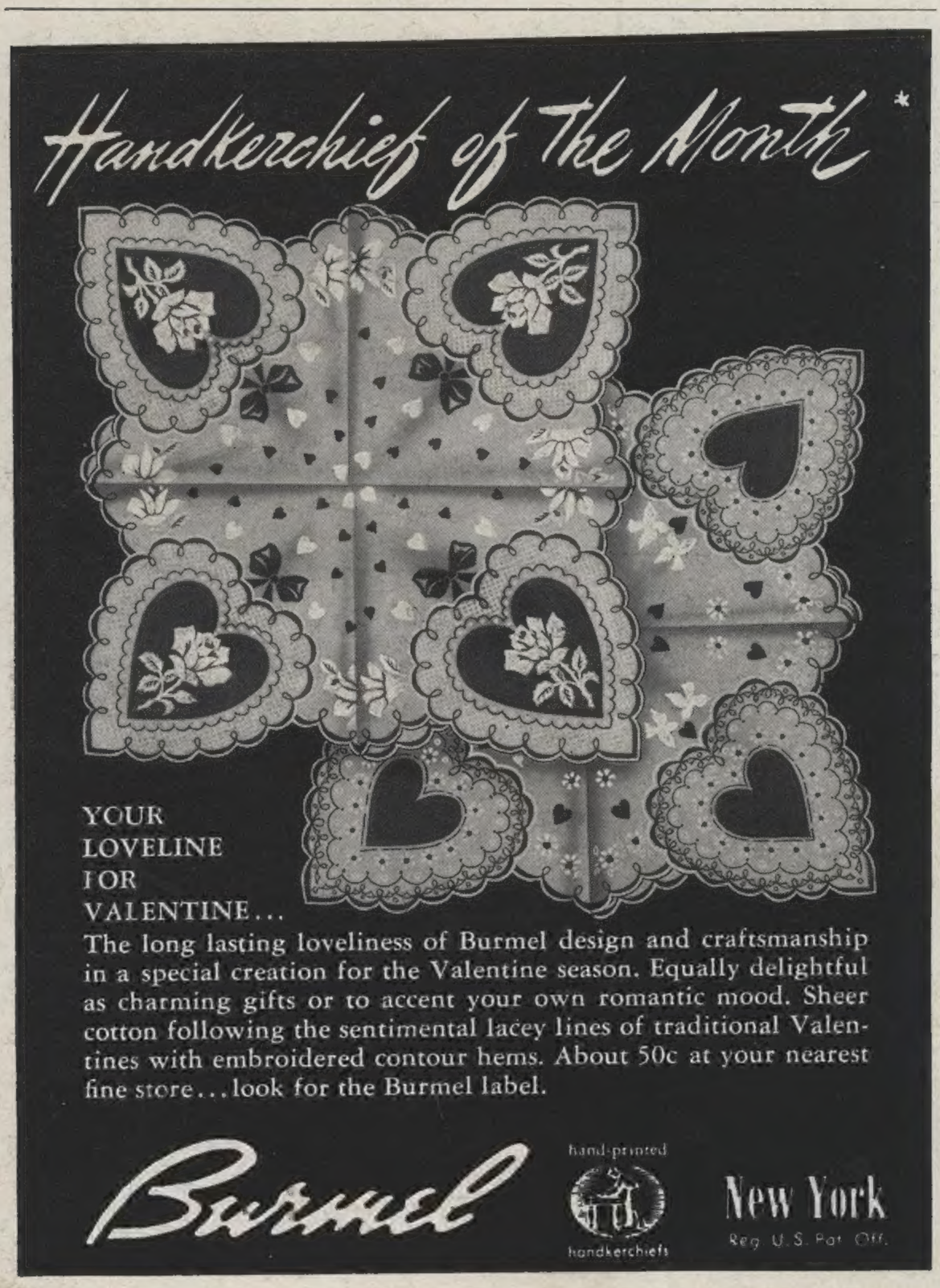
VOGUE PATTERNS

(Back views of the Patterns shown on pages 180-181)



Vogue Easy-to-Make Pattern 8798, the sleeveless sheath. Sizes 12 to 20 (30 to 38). For size 16 (34), 1⅝ yards of 54″-wide fabric are needed. 60c. *Vogue Easy-to-Make Pattern 8786,* the stole. There's only one size and that requires 2½ yards of 54″ fabric (Vogue chose Forstmann woollen). 60c. *Vogue Easy-to-Make Pattern 8801,* the back-buttoned top. Sizes 10 to 18 (28 to 36). To make size 16 (34), 1⅞ yards of 35″ fabric are needed. 50c. *Vogue Easy-to-Make Pattern 8802,* the side-slit Chinese top. Sizes 10 to 18 (28 to 36). Size 16 (34) requires 2½ yards of fabric in 35″ width. 60c. *Vogue Easy-to-Make Pattern 8800,* jacket that makes the sheath a suit. Sizes 12 to 20 (30 to 38), 40, 42. 1¾ yards of 54″ fabric for size 16 (34). 50c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



CONNOISSEUR ON CANNERY ROW

(Continued from page 207)

ARTICHOKES BISMARCK

Rinse in a sieve a can of Sun Foods artichoke bottoms (they are slightly acid otherwise). Coat with a little melted butter and put them in a buttered baking dish. Fill each one with finely-chopped left-over chicken, moistened and topped with mushroom sauce made by putting B in B mushrooms through the blender with half a can of their own liquid and half a can of heavy cream, plus seasoning to taste. Bake till very hot, then brown under broiler.

ONION PIE

Line a pie dish with any simple pastry (frozen is very successful). Brown in butter and a little salt, 1 can of drained onions. Remove from fire and add, well beaten together, 3 eggs and 3 tablespoonfuls thick cream, salt and pepper. Scrape up onions with this and pour into pastry. Bake until well browned and puffed, garnish top with crisp fragments of bacon. Serve at once. This quantity as a main course is enough for 6; as an incidental vegetable, it serves 8.

PEARS À LA DIJON

Drain a can of Tasti-Diet unsugared Bartlett pears and place the halves, cavity down, on a platter. Pour over them a sauce made by reducing black currant jelly and frozen raspberries till it is thick, coating each pear evenly. Sprinkle with canned chopped toasted almonds. Serve very cold with sweetened whipped cream, flavoured with Cointreau. Serves 4.

MONTE BIANCO

Drain a can of chestnuts, reserving liquid, and place in blender. Pour over them just enough of the liquid to make blades rotate. The idea is to keep this purée as dry as possible, which means you must turn off the blender and scrape the blades several times. Heap into a mountain and coat thickly with sweetened whipped cream. Serves 4.

TANGERINE DELIGHT

Over a slow heat, reduce two cans of frozen unsweetened tangerine juice. Add to it, as it thickens, 2 tablespoonfuls canned almond paste and 4 tablespoonfuls cognac. Use this as a sauce to serve over S.S. Pierce's drained orangettes (2 cans), which are actually mandarin orange slices, separated and peeled. Or you can use the reduced tangerine juice as a flavouring for a soft, sweetened boiled custard. Pour this over slices of cognac-flavoured brioche or *gugelhopf* or *panettone.* Serves 6 to 8.

ALSOP HOT COMPOTE

Combine in an oven dish: 1 can drained sliced peaches; 1 box dried apricots; 1 can black cherries with juice; 1 cupful brown sugar; the juice of an orange and its rind cut fine; the juice of a whole lemon and its rind cut fine. Bake slowly till fairly thick and slightly caramelized. Serve hot or tepid with sweetened sour cream. Serves 8.

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